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"Looking for the Land that is Nowhere"
A Portfolio of Compositions and Commentary

Mason, Christian

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“Looking for the Land that is Nowhere”

A PORTFOLIO OF COMPOSITIONS
AND COMMENTARY

Christian Mason

Submitted to the University of London
for the degree of Doctor of Philosophy

2012

Music Department
King's College London

Abstract

This portfolio comprises seven compositions in a variety of mediums:

1. *In Time Entwined, In Space Enlaced* (9 players + 36 audience harmonicas)
2. *Noctilucence* (mixed ensemble: 8 players)
3. *Looking for the Land that is Nowhere* (theremin and string octet)
4. *On Love and Death – 5 Rossetti Songs* (soprano and piano)
5. *Incandescence* (solo cello)
6. *Learning Self-Modulation* (violin and piano)
7. *Isolarion: Rituals of Resonance* (large orchestra)

Through each of these works I explore the construction and elaboration of ‘structural lines’ and how they function in a variety of contexts. Central to my musical thinking, they provide a coherent core around which more complex musical situations are created through layering and textural invention. On a harmonic level these works attempt to integrate the insights of ‘spectral’, ‘serial’ and ‘modal’ thinking into a flexible language which has the capacity for motion between distinct realms while maintaining unity. Various concepts of time are investigated through musical processes which involve different degrees of repetition and predictability, expansion and contraction. Each work is also a point of contact between musical and extra-musical ideas and the relationships between these are elucidated in my commentary. Such conceptual oppositions as motion-stasis, change-continuity, time-eternity, and unity-diversity define my attitude towards musical form and material. In turn, recognition and consideration of the creative tension between ‘constructive’ and ‘intuitive’ compositional approaches is highlighted as being fruitful.

Acknowledgements

I am especially grateful to my supervisors Prof. George Benjamin and Prof. Silvina Milstein for their invaluable guidance and support.

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I would like to thank the following musicians and ensembles for commissioning and performing my music: London Sinfonietta (and all the harmonica players), Britten Sinfonia, Philharmonia Orchestra, Lydia Kavina, Jean-Guihen Queyras, Carolin Widmann, Simon Lepper, Pierre Boulez, Gergely Madaras and Lucerne Festival Academy Orchestra.

Many thanks to Dr. Sinan Savaskan, Dr. Jonathan Hargreaves, Joe Browning, Sam Cave, Peiman Khosravi, and Dr. Stef Conner for many years of thought-provoking and inspiring compositional conversations. I would also like to acknowledge Sir Harrison Birtwistle, Prof. Nicola LeFanu, and Dr. Thomas Simaku with the utmost gratitude for their ongoing support of my work.

I am especially, indeed infinitely, grateful to my family and friends for their love and encouragement throughout my studies. Thanks to my wife Audrey, my parents John and Mary, my sisters and their families. Special thanks are also due to Catherine Le Bris and Lexy Oliver.

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List of Submitted Scores (bound separately)

Ensemble:

In Time Entwined, In Space Enlaced (2008) – mixed ensemble, 36 audience harmonicas

Noctilucence (2009) – mixed ensemble

Looking for the Land that is Nowhere (2010) – scordatura string octet and theremin

Solo/duo:

On Love and Death – 5 Rossetti Songs (2009 – 2011) – soprano and piano

Incandescence (2011) – solo cello

Learning Self-Modulation (2011) – violin (+ scordatura violin) and piano

Orchestra:

Isolarion – Rituals of Resonance (2012) – symphony orchestra

Audio Material (attached inside front and back covers)

CD 1:

- 1. *In Time Entwined, In Space Enlaced*.....10:17**
 - London Sinfonietta (ensemble), audience members (harmonicas), Baldur Bronimann
 - Queen Elizabeth Hall, London, 02/12/2008
- 2. *Noctilucence*.....12:37**
 - Britten Sinfonia
 - West Road Concert Hall, Cambridge, 15/12/2009
- 3. *Looking for the Land that is Nowhere*.....13:48**
 - Members of Philharmonia Orchestra (strings), Lydia Kavina (theremin), Patrick Bailey
 - Royal Festival Hall, London, 29/06/2010
- 5. – 7. *On Love and Death – 5 Rossetti Songs (only songs 1, 3, 5 were recorded)***
 - Anonymous private recording
 - 5. (1) *In a Halcyon Sea*.....02:36**
 - 6. (3) *Through Light, Through Dark*.....02:20**
 - 7. (5) *Heaven's Chimes are Slow*.....06:36**

CD 2:

- 1. *Incandescence*.....15:40**
 - Jean-Guihen Queyras (cello)
 - Snape Maltings Concert Hall, Aldeburgh Festival, 21/06/2011
- 2. – 7. *Learning Self-Modulation*.....21:71**
 - Carolin Widmann (violins, voice), Simon Lepper (piano, rin, voice)
 - Wigmore Hall, 22/10/2011
 - 2. (1) *Dancing through the thunderous night*.....02:45**
 - 3. (2) *Azure flashes falling*.....05:30**
 - 4. (3) *Through suspended mists of white*.....02:22**
 - 5. (4) *Seeking Realms forever bright*.....05:06**
 - 6. (5) *We hear the timeless calling*.....02:10**
 - 7. (6) *And here at last we flow like light*.....04:58**
- 8. – 9. *Isolarion – Rituals of Resonance*.....12.11**
 - Lucerne Festival Academy Orchestra, Gergely Madaras
 - Lucerne Hall, KKL, Lucerne, 01/09/2012
 - 8. (1) *Movement I*.....09.04**
 - 9. (2) *Movement II*.....03.07**

CD 3: Audio Examples (see footnotes and discography for full references)

- 1. *Khoomei Solo*.....04.33**
- 2. *Solo Whale*.....09.32**
- 3. *'Alleluia' (Old Roman Chant)*.....09.18**

1. Introduction

During the 2010 Salzburg Festival I attended a talk by Wolfgang Rihm in which he said “I am a bird, not an ornithologist”. Whereas the bird sings the song, the ornithologist, seeking to appreciate and understand the bird, dissects it. This analogy contrasts the creative and constructive role of the composer with the analytic and de-constructive role of the music analyst or commentator. The opposition between these positions is self-evident, yet they are also complementary and mutually dependent. Creative growth is fuelled by analytical awareness, while analytical insight is facilitated by compositional experience. The present portfolio of compositions and commentary reveals both of these dimensions of my musical activity, and I hope for the time being to exist as both 'bird' and 'ornithologist'.

This dual existence is not without its conflicts, and self-analysis entails a degree of self-consciousness which would ideally be absent from analytical reflection. In a sense I know 'too much' about these pieces: at the same time my view is possibly clouded by the imaginative intention which went into them. As such, I prefer to acknowledge at the outset that these explanations of my creative work cannot be 'objective'; nor should they be read as exhaustive studies of the works in question. Rather, they seek to provide a starting point, elucidating significant tendencies in my music, clarifying my artistic intentions and pre-occupations and revealing my technical processes. By placing my work in the context of certain key influences, each commentary will also shed light on the portfolio as a whole. In some cases these influences are already 'musical': the works and writings of other composers, the musics of other cultures, the sounds of nature. I am equally inspired by extra-musical ideas, poetry, visual arts and natural phenomena. All of these contribute to my aesthetic outlook, and it is the way in which a single piece of music can integrate (or at least

incorporate) such diverse influences into a coherent whole that attracts me to the art of composition.

The acoustical insights of 'spectral' music have led me to view the single tone as containing a whole interior world of 'spectral content' which is 'alive' – evolving through time. Nevertheless, my work is not concerned with 'spectral techniques' as such, but rather the attitude that any sound/musical material can be viewed on multiple timescales and from multiple perspectives. This has important formal, timbral and gestural, implications. As Karlheinz Stockhausen explained in *Four Criteria for Electronic Music*: 'There is a very subtle relationship nowadays between form and material,... [and the two should] be considered as one and the same... A given material determines its own best form according to its inner nature'.¹ The ability to reveal such 'invisible' or unexpected aspects of a material through the way in which it is presented is a recurrent concern in my work.

Beyond exploring/revealing the beauty within individual sounds, I hope to establish meaningful relationships between different sounds. György Ligeti's statement that 'Composition consists principally of injecting a system of links into naïve musical ideas'² has been a preoccupation throughout my composing life. I have developed the following 'tools' to facilitate the formation of perceptible musical relationships:

1. Structural line: By providing continuity between past, present and future, structural lines define a strong basis for connecting diverse elements within a piece. They can be found in various guises throughout this portfolio, at macro- and micro-structural levels. Sometimes underlying entire pieces (e.g. *Isolarion*), sometimes defining sections within a piece (e.g. *Noctilucence*), they can exist in the foreground or background.

¹ Robin Maconie, *Stockhausen on Music* (Marion Boyars, London, 1989), 111.

² György Ligeti, *György Ligeti in Conversation* (Da Capo Press, 1983), 124.

2. Exact repetition: This can serve to indicate sectional divisions over the course of a form (e.g. the recurrent high E in *Through Light, Through Dark*); create an interruption to the musical flow, like a scratched record (e.g. *Looking for the Land that is Nowhere*, b.104 – 147); or indicate the localised emphasis of a striking moment (e.g. the climax of *Noctilucence* at b.151 – 154).
3. Varied repetition: Depending on the extent of transformation this can function in ways similar to exact repetition. It can also be used to create extended passages of music in which the 'predictable' identity of the repeating element is balanced by the newness of its variation. The variation can result either from the changing object (e.g. the interlude of *Incandescence*) or from the changing context (e.g. the hanki-harmonica sonority from *In Time Entwined, In Space Enlaced*).
4. Spectral emanations: While the preceding categories define horizontal relationships, many of the sonorities in my work have their source in the harmonic spectrum, which provides a basis for variable yet consistent vertical relationships. Spectral emanations also occur arpeggiated and formed into melodic lines.

All of these devices have roots in the work of earlier composers and I would like to acknowledge the influence of: Harrison Birtwistle, Morton Feldman, Gérard Grisey, György Ligeti, Horatiu Radulescu, Giacinto Scelsi, Karlheinz Stockhausen, Claude Vivier. Though not the focus of my research, the impact of 'early music' and 'non-western music' has also been significant. The drones of 'Old Roman' and 'Byzantine' chant, the overtone singing of Tuva, the buzzing resonance of the Indian *tambura* and the luminous sonority of the Japanese *shō* all pervade my music.

During the Stockhausen Courses, which I attended in 2004, Stockhausen stressed the importance of constructive technique by saying “Music is material in

process.” – but maybe process is just our way of trying to manage musical material? By contrast, Morton Feldman said of his intuitive approach to composing: 'My past experience was not to "meddle" with the material, but use my concentration as a guide to what might transpire.'³ The tension between the 'constructive' and 'intuitive' approaches is a constant presence in my creative life. I often begin composing within a carefully defined framework, only to discard it when absorbed in the piece. Or I begin without a framework but feel I cannot progress without one. With each work I hope to strike a new balance between freedom and constraint, but the perfect equilibrium remains elusive. While the following commentaries may seem to focus more heavily on the constructive approaches and processes employed in my music, it goes without saying that many of the most important compositional decisions resulted from my intuitive responses to the musical materials.

³ Paul Griffiths, *Modern Music and After* (Oxford University Press, Oxford, 1995), 303.

2. In Time Entwined, In Space Enlaced (2008)

2.1 Poetic Context, Spatial Conception

This piece took its initial inspiration from the poem *Antennae*, by David Gascoyne⁴:

The timeless sleepers tangled in the bed
In the midst of the sonorous island, alone

The tongue between the teeth
The river between the sands

Love in my hand like lace
Your hand enlaced with mine.

The division of the poem into three sections is reflected in the division of the instrumental ensemble into three trios. There is also a clear association between the poetic ideas of being ‘entangled’ and ‘enlaced’ and the way in which individual instruments and sub-groups interact through counterpoint, heterophony or *Klangfarbenmelodie*. Since the individual groups are separated on the stage these interactions also define a physical space through which the sounds move, expressing the physicality of the poem (‘sleepers tangled’, ‘in the midst...’, ‘tongue/teeth’).

I also sought to create a sense of actually being ‘in the midst of the sonorous island’ by distributing thirty-six harmonica and bell players throughout the audience in six groups of six. These functioned to extend the musical space beyond the stage, entering unexpectedly at certain moments with an ethereal timbral-drone. Despite their apparent opposition, the two sound-worlds do aspire to integration, and by the end of the piece an almost seamless blend is achieved between the on- and off-stage sonorities. By revealing this interconnectedness, the music also expresses the principles of unity and contact articulated by the poem.

⁴ David Gascoyne, *Selected Poems* (Enitharmon, 1994), 48.

2.2 Initial Materials

The first material to be composed was a 2-part pitch canon (at the octave) above a shifting drone, which became b.63-114 of the final score. It was sketched, initially, purely in terms of pitch relationships, abstract from any timbre, duration or formal context.

Ex.1: Early sketch of the drone-canon material



Ex. 2: Empty and filled pitch space



2.3 Macro-form

The ascending-glissando material makes a compelling opening, releasing a burst of musical energy that initiates a journey towards the sombre flow of the drone-canon.

Table 2: Macro-form

Beginning		Middle					End
(1) A	B	(2) C		(3) D-E-F-G-H	(4) I	(5) J-K-L-M-N	(6) O
Ascending-glissando	Trans- ition Harm.	Melody- accomp.	Trans- ition Harm.	Expanding canons/ interlocking points	Harm. only	Drone-canon in 5 stages	Ethereal slowly ascending- glissando

Sections (2), (3) and (4) can be seen as distinct parts of a process of preparation for the drone-canon (5). Section (6) functions as a memory and transfiguration of the ascending-glissando of Section (1), while also emerging as a consequence of the drone-canons; a search for escape from a potentially endless process. It also forges a unity between the harmonica layer, which previously functioned to provide the transition between sections, and the main ensemble. It seems appropriate that this material, which initially functioned to indicate the threshold between sections, should eventually indicate the ending of the whole piece.

2.4 Sub-structures, Techniques, Procedures

Section (2) is characterised by the relationship between a foreground melody and a heterophonically embellished accompaniment. Despite being texturally different from the previously discussed sections – neither of which have such a clear-cut foreground/background distinction – it has many connections with them. Harmonically, like the drone-canon, it grew out of the interval of a major 3rd. Gesturally, the accompaniment explores heterophonic embellishment in a manner similar to the

'ascending-glissando' material. Melodically, the use of only non-harmony notes is related to the idea of exploring and filling in 'empty space'. This treatment of pitch-space in terms of complementary or interlocking cells was continued into the next section, while also becoming the basis of an analogous rhythmic procedure.

In Section (3) the clear-cut distinction and opposition between foreground and background is made even more explicit by two precisely interlocking layers which further emancipate the canonic and space-filling principles. The 'background layer' begins (at Letter D/b.23) as a spatially distributed quasi-ostinato in which every note lasts either one or two semi-quaver pulses and is separated by a rest of one semi-quaver.

Table 3: Rhythmic structure (semiquaver units), b.23

Note	1	0	1	0	2	0	1	0	1	0	1	0	2
Rest	0	1	0	1	0	1	0	1	0	1	0	1	0

Ex. 3:



This is combined, in a quasi-isorhythmic manner, with a 7-note fixed-register pitch cycle in which the order and frequency of pitch occurrence varies (see 'background', Example 4). These pitches are shared between Trios I and III creating a hocket, which is complemented by a 6-note fixed-register cycle in Trio II (see 'foreground', Example 4), the pitch A being common to both layers.

Ex. 4: Pitch pools, Letter D



The layers are mutually dependent, the rhythmic structure of the foreground being determined by the silences of the background, with every semi-quaver rest being filled by a *staccatissimo* attack from the cor anglais.

As Section (3) progresses these essential principles remain in place, while the pitch pools and rhythmic values are subjected to processes of transformation. An exhaustive analysis of these transformations is not necessary, however there are a number of important observations to note. Firstly, the durations used to construct the background expand progressively, such that in each sub-section (until Letter H, where the process reverses) the music becomes increasingly expansive.

Table 4: Pulse structure of ostinato layer

Sub-section	D	E	F	G	H
Semiquaver Durations	1, 2	3, 4	6, 8	12, 13, 14, 15, 16, 17, 18, 19 20, 21, 22, 23, 24	23, 21, 18, 14, 11, 6
Process				Expanding	Contracting

Secondly, from Letter E onwards the ostinato layer becomes canonic, causing a blurring of the sound and concealing the previously clear-cut distinction between the rhythmic structures of the layers. Thirdly, there is a process whereby pitches migrate from the background to the foreground, causing an increasing amount of pitch repetition in the ostinato/canon layer, and an increasing diversity in the pitch pool used in the pointillistic foreground. Finally, there is a gradual emergence of a 'middle-ground' melodic line, starting in bar 39 in the cor anglais, which provides a way out of the potentially infinite canonic expansion process, and prepares the way for the next sub-section (Letter H). This final stage of Section (3) can be understood as a development of the 'ascending-glissando' gesture. And, as at the opening, this ascent opens a doorway to the ethereal world of harmonicas.

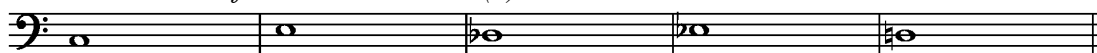
Section (4) (Letter I) emancipates the stratospheric sound-material of the two earlier transitional sections, while also superimposing a pointillistic layer which is at

once a logical continuation of the earlier pointillistic materials and the antithesis of the smooth drone-canon which follows it. Beyond this, the musical purpose of this section was to exploit the spatial dimension of the piece and to create a moment of contemplative repose.

The pitch structure of the drone-canon has already been discussed, however there are some further observations to be made regarding the special relationship between line, colour and space that defines this section. The canonic lines, so limited in their compass, are distributed through the ensemble in such a way that their physical location and timbral quality is constantly shifting. This process can be observed anywhere from b.63 – 114, where the music achieves a calm dynamism rooted in the opposition between stasis and motion.

This dynamic relation between stasis and motion also exists in the division of the drone-canon into five sub-sections, each on a different drone. These successive drones create a structural line, revealing a relationship between the horizontal trajectory and vertical pitch structures. This line imparts a teleological sense of direction across the section, which results from the process of intervallic compression.

Ex. 5: Succession of drones in Section (5)



The purpose is to arrive somewhere qualitatively new, a sound-state at once connected with the preceding materials and experientially fresh. As earlier, it is the melodic line of the cor anglais that shows the way out of the process, providing a smooth transition into the final section.

Ex. 6: Cor Anglais transitional melody, b.116-120



In Section (6) (Letter O), the music reaches a synthesis in terms of sound, compositional technique, and in the relation between the on-stage and off-stage musicians. Whereas the previous section exploited the effect of constantly varying colour, the opposite occurs here, with each of the three trios creating an identical timbre (crotales + string harmonics). The ascending pitch trajectory reminds us of the ascending-glissando with which the piece began, extending its journey into the highest available regions of pitch-space and mediating between the rooted, 'earthy' sonority of the majority of the piece, and the 'heavenly' sound-world of the harmonicas.

3. Noctilucence (2009)

3.1 Concept and Form

The idea at the heart of *Noctilucence* is the simultaneity of opposites, in particular dark (*nocti-* = night) and light (*-lucence* = shining/light). Such co-existence is expressed beautifully in nature by the phenomena of noctilucent clouds, which form in the uppermost regions of Earth's atmosphere. From our earth-bound perspective they appear lit from below as sun-illuminated silvery waves shining bright through summer nights.

*Picture 1: Noctilucent clouds*⁵



Beyond the inherent beauty of these clouds, and the idea of 'simultaneous opposites' that they embody, their enigmatic rarity fuelled my inspiration. They remain mysterious to science, having only been observed at all since the late 19th-Century⁶ and are therefore emblematic of the many unknown and undiscovered realities that exist in the world.

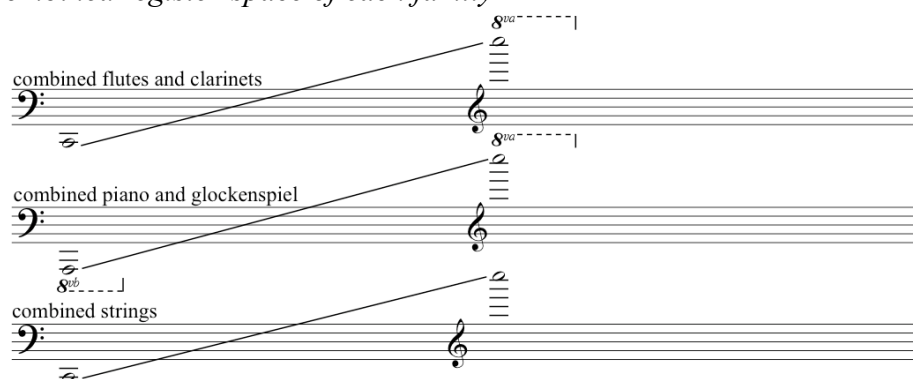
The expression of this idea is already contained to some extent in the choice of ensemble. Three contrasting instrumental families (woodwind, percussion, strings), each able to convey a broad spectrum of colours in varied intensities of brightness across a wide registral range, are combined in diverse relationships over the course of the piece.

⁵ Image from: <http://learningfromdogs.com/tag/noctilucent-clouds/> – accessed on 27/9/2012

⁶ Gavin Pretor-Pinney, *The Cloudspotter's Guide* (Sceptre, London, 2006), 249 – 251.

These varying relationships serve to define the form both within and across sections. Whereas the percussive instruments are naturally characterised by their qualities of attack and decay, the woodwind and strings are able in addition to control and shape their sustain, and these propensities are exploited. At times identities are blended (for example, glockenspiel, piano, and strings, b.71 – 104), though often differences are set in relief (for example, the pointillistic piano and/or glockenspiel against the smooth others, b.14 – 63). While the 'family identity' of the instruments is pervasive, there are significant 'inter-family relations' – such as the recurrent quasi-parallel-organum of woodwind, percussion and violins, between Letters M and O – and some windows of soloistic activity – such as the piccolo and viola dancing heterophonically above the clarinet line throughout Letter J. In this sense there is an impression of quasi-orchestral thinking present.

Ex. 1: Combined register-space of each family



The exploitation of registral-space in relation to the timbral qualities of each instrument is also an important aspect of formal articulation. The alternating pitches A and G (cello and viola), with which the piece begins, were especially chosen for the tone quality of the open strings and the way these could combine with the *chalumeau* register of the clarinet and the lowest note of the alto flute (b.8 – 9). Similarly, at Letter D (b.53 – 63), the atmosphere of the section is created by the open C (viola) and open D (cello) being punctuated by the interjecting dead-strokes of the glockenspiel, which

appear paradoxically distant yet in the foreground, like points of starlight behind wisps of cloud. The voicing of the various D octaves between Letters B and C was influenced by the natural harmonics available in the strings, while later the Piccolo's *ffff* emphasis of low D/Eb alternations (through Letter J) deliberately fights against the natural weakness of that register, resulting in a breathy rough-edged sound which corresponds to the musical tension at that point of the piece.

This tension is (literally) sustained by the strings through Letter K, the unison double-stops in the violins (coupling timbral 'thickness' with the harmonic friction of minor/major 2nds) being strengthened by forceful viola and cello lines in their lowest register. This region of pitch-space has not appeared prior to this point and prepares the way for a contrapuntal climax which achieves intensity partly through its exploitation of the entire available register-space throughout Letters L – P. In the final section (Letter P onwards) all activity in the middle register disappears completely, leaving only the opposition of extremely high pointillistic 'sparks' (flute, piano, violins) and low smooth lines (bass clarinet, piano, viola, cello).

3.2 Principal Materials: Line and Gesture

The approach to registral/timbral space is not in itself sufficient to explain the way in which this music functions. The materials through which this space is revealed also have an 'abstract' coherence, and three main types can be identified:

1. Ostinato or quasi-ostinato within fixed 'harmonic fields' (b.1 – 63 and 157 – 170)
2. Coloured monody/structural line (b.64 – 128)
3. Two-part counterpoint (b.129 – 156)

In addition to their essential pitch and rhythmic structures, which can be clearly seen in the score, these materials are formed of certain archetypal gestural elements, notably characterized by alternation/oscillation – between pairs of pitches, and between sound

and silence – that pervades Section (1); and the descending scalar figures, which are a structurally functional feature of Sections (2) and (3). The varied repetition and/or evolution of these archetypes clarifies the macro-form.

Table 1: Macro-structure

Section	1					2							3	4
Sub-section	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Start bar	1	14	26	44	53	64	70	77	84	94	104	122	129	157
Length	13	12	18	9	11	7	7	7	10	10	18	7	28	14
Material	- layered ostinati - pitch mobiles and oscillation within harmonic fields					- monody + heterophony							- counterpoint (two-part)	- high 'sparks' - low ostinato lines
Formal Function	Calm and contemplative introduction					Growth of tension, gradual acceleration of tempo, increase of energy							Climax and release of tension and energy	Coda
Formal markers	- Harmonic change - textural change					Polyrhythmic “descending cascade (1)” in flute and clarinet at the start of new sections							Unison “descending cascade (3)” in flute and clarinet between phrases	Repetition and disintegration of material

The presence of silence, and of sounds decaying to the threshold of audibility, defines section 1 (b.1 – 63), especially from Letter B onwards. The silences here are as much part of the 'material' as the sounds, and each sound-event becomes significant by virtue of the silence/space around it. This invites a contemplative listening attitude, analogous to the way in which our eyes adjust to the absence of light by becoming increasingly sensitive to what little there is. The cultivation of this sensitive quality of listening enables structural articulation without recourse to dramatic gestures, depending instead on subtle changes in the harmonic structure, which varies to focus on different pitches and intervals at each stage.

Ex. 2: Harmonic structure of section 1

b.1 - 13 **A** b.14 - 25 **B** b.26 - 43 **C** b.44 - 52 **D** b.53 - 63

A♭ octaves F♯ octaves D octaves [2nds] [3rds] [4ths/5ths]

The precise way in which these sonorities are presented is also significant. At b.28 – 29, for example, our attention is clearly drawn to three vertical intervals: major 3rd (Bb/D), major 6th (F/D), major 3rd (D/F#). The resultant horizontal intervals also emphasise thirds. Only at the end of the sub-section is there a unison statement of the octave Ds, providing a bridge into the next harmonic phase.

Section (2) (Letter E) opens with a bold exposition of the gestural archetype which will define the remainder of the piece. Following this, each sub-section begins with a descending cascade, played by the piccolo and clarinet in distinct tempi (see Letters F, G, H, I, J). Not only do these serve to herald a new phase in the evolution of the structural line, but – accelerating with each appearance – they become the basis of a compressed and intensified descending cascade which first appears in b.111 as a piano glissando. This gesture disrupts the formal continuity that has been established, preparing the division of the structural line into two-part counterpoint at Letter L. The phrases of this counterpoint are, in turn, divided by a third form of the descending cascade: a rapid rhythmic-unison scale played by flute and clarinet, which interrupts the flowing lines at irregular intervals.

Example 3: Three types of descending cascade

This approach reveals a sympathy with Gérard Grisey's view that 'the sound object is a contracted process, the process is a dilated sound object',⁷ which is articulated most clearly in his *Vortex Temporum*. Whereas in his work material (sound

⁷ Gérard Grisey, 'Tempus ex Machina: A composers reflections on musical time', *Contemporary Music Review*, 2 (1987), 239-275, here 269.

object) becomes form (process), such that the two are inseparable, in *Noctilucence*, the cascades define the form. Thus, although they are subject to a process of compression from one appearance of the gesture to the next, they serve as vertical pillars from which horizontal structural lines and their embellishments flow freely.

4. Looking for the Land that is Nowhere (2010)

4.1 Instrumental Roles, Relationships and Tuning

In the context of a string octet, the pure yet penetrating – almost vocal – sound of the theremin stands out as different. The theremin is a focal point, an individual at the heart of the music, passing through many unusual musical landscapes created by the collective interactions of the octet. Yet over the course of the piece there is, progressively, an attempt to forge a unity between these very different sonorities. This is eventually achieved towards the end of the piece when the glissandi on natural harmonics in the upper strings appear as emanations of the repeating melodic line in the theremin, cello and bass (Letter O).

The tuning of the octet also defines the nature of the piece. For timbral reasons – to exploit the natural resonance and decay of the string instruments – the music consists mostly of open strings and natural harmonics. And in order to escape the inevitable predominance of perfect 5ths that would arise from standard string tunings, it was necessary to retune the ensemble (though the tuning in 5ths for individual instruments was retained). Since the players were reluctant to tune down more than a major 2nd (for reasons of tuning stability) or up more than a minor 2nd (to avoiding excess tension in the instrument) a minor 3rd cluster was available around each violin string, plus a low C and Bb in the violas. This enabled a maximum of pitch and intervallic possibilities in natural harmonics.

Ex. 1: Open strings and secure natural harmonics

harmonics (8ve, touch 5th, touch 4th, touch 3rd)

open strings

The cello and bass, along with the theremin, form a separate sub-group within the ensemble whose role is generally to articulate the extended structural lines above which other layers are superimposed. The presence of this harmonically rooted layer provides a valuable point of reference for the intonation of the thereminist, as well as solid musical ground for the elaboration of more complex and intricate textures in the violins and violas.

4.2 Macro-structure

The piece is formed like a diptych, each part being defined by distinct compositional processes, materials and purposes. There are also numerous sub-sections within each part, almost self-contained 'moments' each with its own textural and expressive qualities, but always connected by an underlying line.

Table 1: Macro-structure

Part I (b.1 – 103)							Part II (b.104 – 194)							
Drone cycle and superimposed layers							Ostinato melody revelation process							
1	2	3	4	5	6	7	1	2	3	4	5	6	7	8
b.1	b.12	b.30	b.48	b.67	b.87	b.90	b.104	b.113	b.123	b.135	b.148	b.156	b.164	b.188
Intro.	Most new sections begin on C# and have a unique textural character and process						Distorted fragments of the ostinato melody, layered at various speeds, work towards its eventual revelation. Repeating bars often interrupt the linear flow.						Melody stated 3x	Coda
	Open-string swells	Quasi-birds (+swells)	Quasi-bells (+birds)	Spectral emanations	Transition	3-part canon								

4.3 Sub-Structures: Drone and Ostinato

The music of Part I initially consisted of nothing more than a cycle of drones.

Ex. 2: Drone cycle (b.12 – 104)



Through the recurrence of a limited number of pitches there is already a generalised sense of structural significance and shape, yet it remains undefined. The real sense of

formal trajectory only began to emerge once further musical procedures and principles were added. Each recurrence of the C# indicates either a change of character or a new process. Similarly the subjection of each pitch to its own time process (durations descending through the Fibonacci series) frees the music from obvious directionality, while ensuring the desired sense of progressive compression.

During Part II (from Letter G to M) the theremin progressively reveals increasingly complete fragments of a melodic ostinato which is fully stated three times in the final section (from Letter M onwards). Though it is not always clearly perceptible (due to the extent of cutting and transformation of the material), this ostinato – presented simultaneously in five tempi – was the initial basis of all the music from b.104 – 163 and served to define the entire structure of that section.

Ex. 3: Original ostinato melody



Ex. 4: Pre-compositional layering of ostinati



Of the five speeds, two are augmentations and two diminutions. The result, if stated literally, would be quasi-fractal and such self-similarity would negate the possibility of change. Instead, the resultant macro-rhythm served as a partially perceptible background process through which, by a variety of transformations, I attempted to effect a gradual revelation of the melodic goal.

4.4 Other layers and materials

The sub-structures are often enriched by the superimposition of additional layers. In some cases these have an independent identity, such as Sections (4) and (7) of Part I. In

other cases they appear as direct emanations from the material of the 'continuo' group, such as Part I, Section (5).

During Section (4) (b.48 – 66) two materials, existing at different 'altitudes', are superimposed above the structural line: 'quasi-bells' and 'quasi-birds'. The *pizzicato* open strings, doubled by others playing *arco sul pont.* – with their fixed pitch/timbre patterns, but irregular rhythm – evoke church bells chiming. In real bell-ringing the ideal is to achieve a regular succession of strikes in order to reveal the permutation of the pattern. The audible irregularity of the chimes is the result of the unwieldy physical mechanism by which the bells are rung. In order to imitate this I gave irregularly varying durations to the notes, creating a degree of localised rhythmic unpredictability.

Ex. 5: 'Quasi-bells' – line for mid-register hocket (b.48 - 51)



Above these 'quasi-bells' are the 'quasi-birds' (from b.55), which first appeared in the previous section (b.31 - 47). In strictly musical terms, this layer consists of a high line hocketing between the four violins. Furthermore, the intervallic content of this line is directly related to the ostinato melody of Part II, as can be seen from a comparison of Examples 3 and 6.

Ex. 6: 'Quasi-birds' – line for high-register hocket (b.31 – 35)



In Part I Section (7) (b.90 – 103) a three-part poly-temporal canon (tempo ratio 4:5:6) emerges in counterpoint to the melodic line of the theremin. The first canonic entry is presented as a pointillistic hocket in harmonics (between two violins and two violas), while the second and third entries are played as continuous fingered lines by

violins I and II respectively. Corresponding to the rhythmic compression, the second entry is transposed up a major 3rd and the third entry an augmented 4th. Although certain notes are altered, the canonic relationship is clear to see.

Ex. 7: Three-part canon (b.90 - 95)

In contrast to such complex textures, the monodic music from b.70 – 80 is enriched by a variety of spectral emanations. The alternating pitches A and Bb in the theremin part are coloured differently on every appearance. The cello doubles each note with different natural harmonics of a low B (detuned string IV), while the upper strings contribute a variety of trills between their open strings and natural harmonics.

Ex. 8: Spectral emanations around theremin line (b.72 – 76)

These examples highlight the fact that every aspect of this piece was conceived in essentially linear terms. The vertical dimension is largely the result of the superimposition of layers operating at different speeds, and this maybe gives a quasi-geological sense of shifting strata.

5. On Love and Death – 5 Rossetti Songs (2009 - 2011)

5.1 The role of text

Though poetic texts and titles have often been a source of inspiration, the 5 *Rossetti Songs* represent my first venture into text setting. This process has had a significant impact on my understanding of the relationship between music and poetry, and on my approach to musical form in general. Whereas all my previous works consisted of self-contained single movements, the use of text has enabled a broadening of expressive scope in which a number of movements are combined into a larger whole. In addition, the limitation of timbral and textural possibilities afforded by the combination of voice and piano enabled (or even forced) a creatively fruitful focus on melodic, harmonic and formal elements.

The global form of the song cycle was not pre-conceived but emerged gradually from the composition of the individual songs. Nevertheless, I was also conscious of the importance of defining a large-scale trajectory of meaning and certain key themes and ideas emerged.

Table 1: An overview and interpretation of the 'narrative structure'

No.	Title	Theme/subject	Interpretation
1	In a Halcyon Sea	Personal love	A naïve yet sincere expression of inner sentiment.
2	Leaf, Flower, Stone	Natural love; death	A song of spring-time, re-birth, love as life and flourishing in nature, beyond the self; in the final stanza a sudden intrusion of the awareness of death.
3	Through Light, Through Dark	Spiritual love as transcendence of death	Exploring the implications of the introduction of 'death', the idea of infinite love transcending death is expressed. This text places hope in the supernatural aspect of love.
4	Remember/ Forget	The persistence of memory	A return to the subject of personal love, this time from the perspective of loss and memory, and the implicit passage of time that these invoke.
5	Heaven's Chimes are Slow	The passage of time	The notion of time passing is projected on to a grand scale in which the human subject becomes the victim of time and the inevitability of death.

This 'narrative' impacted upon certain musical relationships; for example, the use of the pitch E to connect the end of song 2 and the start of song 3 corresponds to the continuity of subject (death). Certain features within individual poems had a defining (though not

always definable) impact on the music composed. The following points were especially pertinent:

1. Structural features: the use of recurrent phrases, metaphors and refrains – such as “my heart is like...” (1); “All the world is...” (2); “Should one of us...”(4) – and the device of varied repetition of the same ideas in different verses provided a valuable point of reference for the musical structures. Sometimes however, it was necessary to re-order the text to best express its meaning musically.
2. Temporal perspective: although the texts are generally rooted in the present there is a pervasive invocation of past/memory (2, 4) and future/expectation (in all but the first song). Various forms of repetition (gestural and structural) are used to invoke memory or awaken anticipation.
3. Musically suggestive imagery: the text setting is not concerned with 'word painting' as such, but certain key words (such as 'my heart', 'rainbow' and 'heaven's chimes') did inspire analogous musical figures. Such correspondences are cultivated and also had an impact at the level of formal definition.
4. Perspective of narration: some are subjective 'personal' expressions (1, 4), others are 'universal' generalisations (3, 5), or a combination of the two (2). There is no specific technical correspondence to these features, but they had an imaginative impact nevertheless.

5.2 In a Halcyon Sea

Whereas in the poem the words 'My heart...' occur recurrently on lines 1, 3, 5, and 7, in the song the structure of the text is re-arranged such that they frame the song. The first twelve bars of the piece are dedicated solely to their expression: b.1 – 6 stretch the word 'my' into a timbral event, while b.7 – 12 reiterate 'my heart' five times, emphasising 'heart' with a variety of melismatic settings, always accompanied by an ascending piano

figure. After this they are absent until b.22, and during the ensuing time the similes are articulated in quick succession. The purpose of this re-ordering is twofold. Firstly, it allows musical time to clearly set the scene and subject of the song with quasi-iambic gestures. Secondly, having made the subject of the simile 'My heart is like...' absolutely clear, it frees the music from the need to adopt the repetitive (and musically banal) structure of the poem. The change of text from 'my heart is like...' to 'my heart is gladder...' becomes a significant structural event, recalling the initial idea from a new perspective, and the song acquires an arch form not present in the original text.

Table 2: Text structure, In a Halcyon Sea

Section	A	B	A1
Text	"my heart is like..."	"A singing bird..." "An apple tree..." "A rainbow shell..."	"my heart is gladder..."
Bar	1 – 12 (12 bars)	13 – 21 (9 bars)	22 – 27 (6 bars)

5.3 Leaf, Flower, Stone

The next song evokes the coming of spring in 'All the world'. Presenting the longest text in the cycle, this song also has the most elaborate form and internal diversity of expression. There are four types of section ("A", "B", "C", "D"), each with its own materials and processes, which often relate directly to the sense and structure of the text.

Table 3: Sectional divisions and durations in Leaf, Flower, Stone

Section	Intro. (D)	A	B	C	A1	B1	A2	D
Bars	1 – 6	7 – 16	17 – 28	29 – 46	47 – 54	55 – 69	70 – 86	87 – 106
Length	6 bars (22 beats)	10 bars (38 beats)	12 bars (53 beats)	17 bars (73 beats)	8 bars (32 beats)	15 bars (53 beats)	17 bars (57 beats)	20 bars (87 beats)
Subject	life and love						death	

The introduction, a florid evocation of spring, is reminiscent of the glistening exuberance of *Mazatsumi*, the second of Stravinsky's *Three Japanese Lyrics*, which begins unambiguously with the words "The Spring has come!". References aside, these scalar flourishes have diverse expressive potential: when they return in an augmented form towards the end (b.94), their meaning is transformed as the text dwells on death.

Ex. 1: Opening of Mazatsumi, from Stravinsky's Three Japanese Lyrics⁸



Section “A” occurs three times and is initially characterised by a melismatic dorian melody with a music-box-like chromatic accompaniment (b.7 - 16). At b.47 (“A1”) it is coloured by chromatic inflections with exuberant melismas on the words 'love' and 'bird', being harmonised by a sustained extended-added-6th chord (A major, 2nd inversion). Whereas at b.70 (“A2”), prescient of death, the melodic line appears fragmented, with some distortions of the original modality (Bb, C, Db), above an Eb drone to which it has a dissonant relationship.

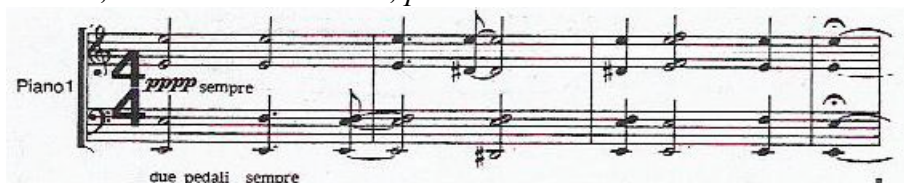
Both appearances of section “B” contrast with “A” through their strictly syllabic setting (except at the climax, b.65 – 67), angular melodic writing (especially b.55 – 63), and expanded tessitura. The difference between the two versions of section “B” is in their degree of directionality. Whereas the first (b.17) is static and anticipatory – dwelling on the word 'waited' as a preparation for the dynamic release of the following section “C” – the second (b.55) is given goal-directed energy by the syncopated melodic writing in the piano right hand (especially b.60 – 63) as it approaches a climactic moment (b.64 – 67). The arrival is defined by a sudden textural change in the piano and extremely high vocal tessitura, while the conclusion of this climax with a cascading descent (b.67) looks back to the gestural material of section “C”.

8 Igor Stravinsky, 'Three Japanese Lyrics', *Songs 1906 -1920* (Dover, New York, 2005), 59-61.

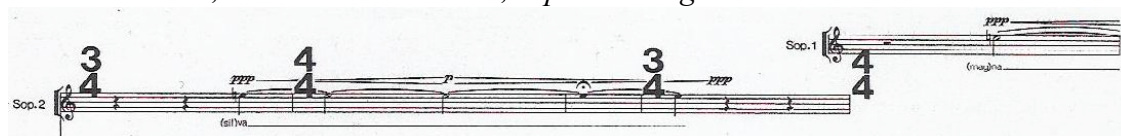
5.4 Through Light, Through Dark

Inspired by aspects of Harrison Birtwistle's *The Fields of Sorrow*, this song also explores distorted octaves and dwells in the upper fifth of the soprano range, orbiting around E at the top of the stave.

Ex. 2: Birtwistle, *The Fields of Sorrow*, piano octaves⁹



Ex. 3: Birtwistle, *The Fields of Sorrow*, sopranos sing E¹⁰



The text setting tends to be melismatic, with certain key words being distinguished by an especially striking emphasis: 'death' (b.9 – 12), 'yearneth' (b.18), 'dark' (b.23 – 25), 'love' (b.26 – 30). In each case the emphasis is achieved by different means. Whereas the word 'death' is expressed by wide melodic intervals, quiet dynamics and a line doubled in the piano by the only pure octaves in the song, the word 'love' has a very narrow melodic compass, loud dynamics and a high tessitura. This results in contrasting characterisations, the setting of 'death' conveying serenity, while the setting of 'love' is somewhat agitated.

One notable exception to the pervasive melismas is the syllabic setting of 'heliotrope' (b.19) which comes at a moment of significant structural definition, dividing the two main sections of the song. Whereas the first section (b.1 – 20) seems to float, almost static, the second part (b.21 – 25) flows with a pulsating motion towards the word 'love'. These contrasting qualities are not only achieved by surface activity, but also by registral and timbral/harmonic devices. In particular, the dynamism of the

⁹ Harrison Birtwistle, 'The Fields of Sorrow' (Universal Edition, London, 1971)

¹⁰ Ibid.

second part is enhanced by the vibratory intensity of the low, loud semitone dyads, coupled with the oscillating figurations three octaves above and the dynamic swells in the vocal part.

The form is further articulated by a recurrent high E in the piano, always lasting three quavers, and functioning like a full stop to divide phrases. It occurs six times in total (see b.8, 13, 20, 27, 29, 31), always conveying an impression of 'objectivity' – in the sense of being a fixed and unchanging object, uninfluenced by its environment – which contrasts strangely with the emotional flux of the surrounding music. Having acquired a quasi-grammatical function, it seemed an appropriate closing gesture.

5.5 Remember/Forget

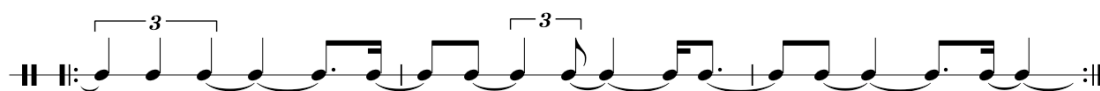
The persistence of memory, which clearly burdens the narrator of the poem, is revealed by incessant ostinati. There are three independent cycles which are layered such that a global repetition only occurs every 48 beats/12 bars. In the present form two complete 12-bar cycles occur, preceded by an introduction (b.1-8) and followed by a coda (b.33-40), across which the ostinati continue. The poem has two verses and each corresponds to one complete ostinato cycle.

Ex. 4: Ostinati



In the first verse an isorhythmic melody embodies the idea of fading memory through its recurrent rhythmic structure (talea) combined with a variable pitch structure (color) within a limited pitch field using pitches not present in the accompaniment. The combination of rhythm and pitch sequences never repeats exactly, and the vocal line is angular, covering a wide range and freely mixing syllabic and melismatic setting.

Ex. 5: *Talea*

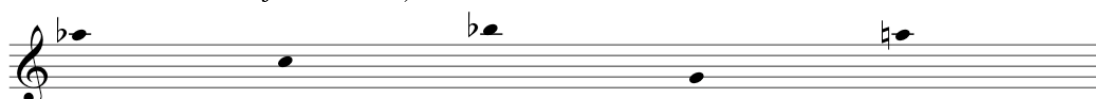


Ex. 6: *Verse 1, color pitch collection (variable order)*



In the second verse there is a role reversal. The soprano now sings an embellished melodic form of the ostinato layer (cycles 2 and 3), while the melodic/isorhythmic layer is subject to free rhythmic variation combined with a new fixed pitch cycle in the piano right hand (b.21 – 32). The voice delivers an almost entirely syllabic setting within a very limited compass and low tessitura.

Ex. 7: *Verse 2, color (fixed order)*



Ex. 8: *Verse 2, vocal compass*



While the structure of the text is largely as in the original poem, special emphasis is given to the word 'forget' by its repetition in the coda (Letter D), and the fact that it is always set in the same manner: a descending minor 2nd (A to G-sharp) with an accent on the second syllable '-get' (b.13, b.25, and b.34 – 39). The emphasis on this word is not merely functional, but draws attention to the central idea of the song: the problem of forgetting, the desire to remember. The same idea is also conveyed by a gesture which echoes the first 'forget' (b.12 – 13) three times in the piano left hand (see b.13, 15, 18). Through such varied repetitions the processes of time become tangible.

5.6 Heaven's Chimes are Slow

The exploration of the temporality implicit in the poetry continues in *Heaven's Chimes are Slow*. To read the original poem takes less than a minute, yet the vast expanses of

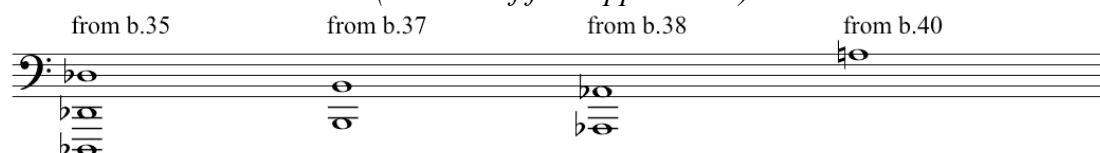
time implied by the words are too great for representation. The music is, however, able to provide an analogy to the striking of chimes, the ultimate poetic symbol of time passing and much of the music is evocative of bell-like sonorities and textures.

Almost all significant melodic material is doubled by voice and piano. This is important for timbral reasons, exploiting the attack of the piano and the sustain of the voice to create a composite identity which sets the principal structural lines in relief from the surrounding ornamental textures. This can be observed throughout the second half/verse of the piece (b.35 – 50) where harmonic stasis is combined with wild surface activity resembling a grand peal of chimes. Various 'non-harmony notes' – low Ab, B and Db embellishments, and a mid-register A – are added to increase the intensity of vibration in the piano resonance, also mimicking the inharmonic quality of bell timbres.

Ex. 9: C-spectrum



Ex. 10: Inharmonic additions (in order of first appearance):



Amid this clangorous activity the incantatory vocal line, set syllabically, dwells in the region of the 20th partial and above (if we take the lowest sounding C of the piano part as the fundamental tone of the spectrum), reaching a climax of register and intensity on a high D (b.47). This pitch was already present in the piano part from b.36 onwards, in which context it could be analysed as the 36th partial of the spectral pitch-field, though at the climax itself there is a process of harmonic distortion in the piano (b.46 – 52). While the pitch C is not entirely absent in this passage, it is no longer treated as the

fundamental, being subsumed into a sequence of dissonant trills above a shifting bass line.

This harmonic tension is resolved by a delicate sequence of piano chords (b.53 – 56) which all have a core dyad of G/B (partials 12 and 15 of C-spectrum), implying – in referentially tonal terms – the dominant, though they are never stated with a G root. These chords also confirm the importance of the major 3rd as a focal interval not only throughout this song, but also throughout the cycle.

6. Incandescence (2011)

6.1 Concept and Intention

Incandescence attempts to approach the cello from a 'foreign perspective', influenced less by the history of solo cello repertoire than certain non-Western cultures and sounds from the natural world: *khöömei* overtone singing (from Tuva), and whale song (of the Humpback Whale). The significance of these seemingly disparate sources is not as unprecedented in my work as it may seem, and on closer enquiry both *khöömei* and whale song can be seen/heard to connect with compositional preoccupations present throughout this portfolio. In particular, the present work is a continued exploration of ideas already approached from an ensemble perspective in *Looking for the Land that is Nowhere*. Composing *Incandescence*, however, the relationship to external influences was conscious and intentional: from *khöömei* comes the pervasive presence of drones and the harmonic series as a melodic source, from whale song the use of glissando, wide vibrato and quasi-motivic melodic fragments. Through the emancipation of these qualities the music strives towards a condition of 'abstract naturalism', by which I mean something musically equivalent to Gerhard Richter's *Schloß Neuschwanstein Castle* (1963) in which familiar and identifiable subjects (landscape and castle) are presented in an unfamiliar/abstract manner. Ceasing to be merely representational, the work becomes something new and unique in itself. As Richter has commented: "Later you realize that you can't represent reality at all – that what you make represents nothing but itself, and therefore is itself reality."¹¹ As such, the possibility of these influences being perceptible is important, without being essential to a meaningful engagement with the work.

¹¹ Gerhard Richter, *Text*, (Thames & Hudson, London, 2009), 59.

Picture 1: Gerhard Richter, *Schloß Neuschwanstein Castle* (1963)¹²



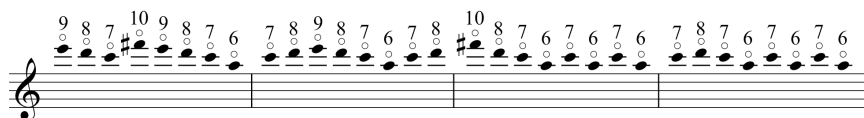
While there are no direct melodic references or transcriptions, the presence of *khöömei* is apparent in the modal melodies of natural harmonics which occur throughout the piece, for example in b.14 – 18 and b.38 – 41. In these cases the melodic material reaches, at an extreme, up to the 12th partial (b.18), though the region from partials 6 – 10 is more comfortably accessible.

Ex. 1: Melodic partials on C-string, b.14 – 18



¹² Image from: http://www.gerhard-richter.com/art/paintings/photo_paintings/detail.php?5477 – accessed 27/09/2012

Ex. 2: *Melodic partials on D-string, b.38 – 41*



In addition, the *Interlude* reveals traces and extrapolations of a feature “that is most typical for *khöömei*, but used in other styles as well, [which] is the ornamentation of the melody with short grace notes, which embellish the melody and accentuate the pulse of the song.”¹³ This can be clearly heard in *Khöömei solo* (Audio Ex. 1: CD 3, track 1),¹⁴ and while the cello here achieves accentuation of the pulse through articulation and dynamics, the musical result is similar. The downbeat of each phrase of the *Interlude* is also defined by ornamental overtones (see page 4 of score).

The influence of whale song can be easily appreciated by listening to the recording *Solo Whale* (Audio Ex. 2: CD 3, track 2).¹⁵ It is not only related at a gestural level but also through my structural approach, especially in the *Prelude* and *Postlude* where the exploitation of pitch-space available on the C-string clearly reflects the alternation between high melodic figures and low grumbling interruptions that characterise the song of this whale.

6.2 Virtuosity

Incandescence attempts a redefinition of what might constitute 'idiomatic' string writing. It is potentially idiomatic in the sense that it exploits possibilities inherent in the nature of the instrument, however these do not fall within the sphere of standard playing technique and the majority of string repertoire treats natural harmonics and wide vibrato as 'special effects'. Here the roles are reversed and it is the 'normal tones' that are treated as 'special' by their comparative rarity.

13 Mark C. van Tongeren, *Overtone Singing – Physics and Metaphysics of Harmonics* (Fusica, Amsterdam, 2002), 64.

14 Original CD: Ay-Kherel, *The Music of Tuva – Throat Singing and Instruments from Central Asia*, (EUCD 1860, ARC Music, 2004), tr. 12: *Khöömei solo*.

15 Original CD: *Songs of the Humpback Whale*, (BGOCD526, BGO Records, 2001, originally EMI 1970), tr. 1: *Solo Whale*.

The question of what is 'idiomatic' raises the question of what constitutes 'virtuosity', and this was also a compositional concern. While there are certainly instances of conventional virtuosity it is principally in the realm of timbre and in the melodic articulation of very high natural harmonics that this is a virtuoso work. In some cases, especially towards the end, the simple modal melodies border on impossibility when played as high natural harmonics. The resultant tension between accuracy and semi-improvisation possibly intensifies the sense of musical drama.

6.3 Form and Material

Although it is intended to be played and heard as a continuous whole, *Incandescence* is nevertheless divided into five distinct 'movements', which are categorised in two types.

Table 1: Form

	Type A: 'Pure/Homogeneous'	Type B: 'Diverse/Heterogeneous'
1	Prelude	
2		Episode I
3	Interlude	
4		Episode II
5	Postlude	

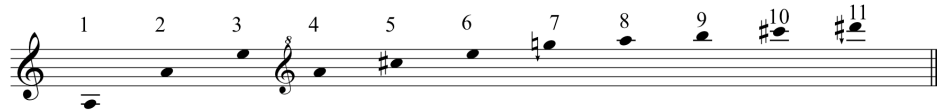
These movements are not only characterised by the extent of their purity/diversity, but also by ramifications in other musical parameters.

The 'pure' movements are harmonically static, consisting (almost) solely of 'spectral' materials – open strings and natural harmonics – and are largely rooted in partials 1–14 of the C-spectrum, though the interlude also uses an A-spectrum up to the 11th harmonic (examples 3–4). In the articulation of time they are defined by continuous temporal fluctuations (acceleration and deceleration) around rhythmically simple figures. They are also defined by the principle of 'oscillation', both gesturally (within materials) and structurally (between materials), and in this sense their internal sub-structures reflect the form of the piece as a whole (example 5).

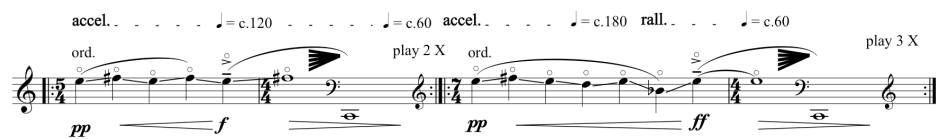
Ex. 3: C-spectrum



Ex. 4: A-spectrum



Ex. 5: Structural and gestural oscillation (Prelude, b. 10–13)

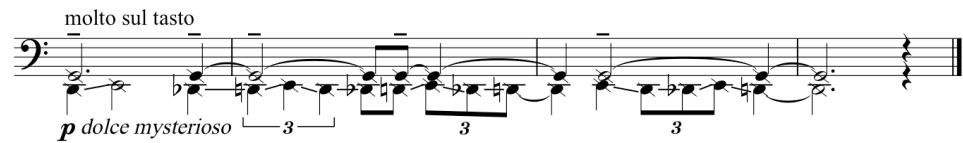


The *Episodes*, on the other hand, are formed of numerous heterogeneous materials, each with their own qualities. There is no meaningful hierarchy of importance between these materials, and most of them, including those described below, occur only once:

1. A transitional melodic moment articulating a 4-note cluster Ab, A, Bb, B (b.57 - 61)
2. A melancholy *cantabile* melody suggesting a 'typical' cello sonority (*Episode II*, b.83 - 98)
3. An ascending melodic sequence of very high artificial harmonics (*Episode II*, b.113 - 128)
4. A 'perpetual motion' line with wide registral leaps (*Episode II*, b.129 - 136)

A notable exception to this rule is a low 'sul tasto' melodic figure below an open G-string drone which occurs three times in the piece (twice in *Episode I*, once in *Episode II*), but nevertheless has an ambiguous formal function, appearing in a different context on each occasion.

Ex. 6: Recurrent sul tasto figure on G (b.52)



These sections were through-composed and were not conceived in terms of a pre-defined logic of relationship between materials, though on a harmonic level they generally avoid the C-spectrum, tending to emphasise the other open strings: G, D, A. In spite of this there are gestural references to the 'pure' materials amid the diversity and the result is almost a 'stream-of-consciousness' in which familiar and less familiar sound objects merge into a single flow.

7. Learning Self-Modulation (2011)

7.1 Concept, Form, Material

Learning Self-Modulation charts a journey of transformation in which the two players (violinist and pianist) pass through diverse musical landscapes as they seek to discover their essential unity. The stages of this journey are articulated over the course of six movements, each of unique form, process and character, but nevertheless all rooted in related basic materials, and all subject to the demands of the same global imperative. The materials themselves emerged from a period of reflection on my previous piece *Incandescence* for solo cello, as well as the melodic sketches for an unfinished solo flute piece called *We Flow Like Light*. In addition to these principal materials numerous other elements of the music can also be seen to originate in earlier works.

It is the presence of a cyclically recurring, yet internally variable, pitch structure – a micro structural line – that enables the pulsing forward motion of the first movement. This material was originally composed as b.132 – 139 of *Incandescence*.

Ex. 1: Incandescence (b.132 – 139)

Overflowing with life-force and excitement!

132

pp sfz pp sfz pp sfz pp sfz sfz sfz p sfz sfz p sfz p sfz sfz p

134

sfz mf sfz mf sfz mf sfz sfz sfz mf sfz mf sfz f sfz f sfz f sfz f sfz sfz sfz f sfz f sfz sfz

136

sfz sempre

138

rall.

If we reduce this passage to its most elementary state we are left with an 8-note-row plus a 4-note complementary set (of variable order), and it is through the interaction of these pitch collections that the varied linear flow of the music is achieved.

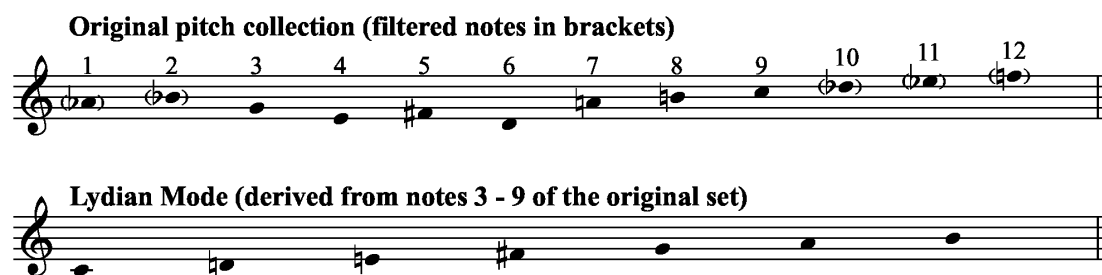
Ex. 2: Pitch material



In both pieces the order of the 8-note cycle is generally stable, but it is subject to free registral variation and to the interjection of pitches from the complementary set, which sometimes replace particular notes from the main cycle. Though the degree of variation that this entails is fairly limited, it is sufficient to subvert the law of endless repetition implied by the main pitch process and opens the way to an evolving and dynamic interaction. Furthermore, it allows for the emergence of larger phrases through the composition of mid-level structures and patterns, containing multiple varied repetitions of the basic 8-note cycle (for example, see pages 3 – 4 of the score, piano left-hand).

The final movement of the piece is based on a chant-like modal melody, which seems at first to be in stark contrast to the quasi-serial implications of the opening pitch cycle. A closer investigation, however, shows that its essential character is contained within the earlier material, as can be revealed by filtering certain pitches and re-interpreting those which remain as a 'mode' rather than a 'tone-row'.

Ex. 3: Tone-row becomes Lydian mode



Ex. 4: *We Flow Like Light*



The global form of this piece is not merely expressed through an evolving pitch structure. An equally important manifestation of idea of 'self-modulation' is the progressive detuning of the violin, and its eventual replacement with a modified instrument strung with four detuned G-strings.

Ex. 5: *Structure of scordatura*



The eventual arrival at this tuning serves to confirm and emphasise the transformation of the abstract pitch structures, with the open strings of the modified instrument comprising degrees I (C), III (E), IV (F-sharp), and V (G) of the Lydian mode in which the final movement is composed. As a result the melodic material is easily and naturally playable in harmonics which would not be available on a normally tuned instrument.

This is not only important for the sake of ending with a 'beautiful' sound (which is part of the intention), but because the arrival at these harmonics creates a structural link with the second movement *Azure Flashes Falling* at a timbral level. In this way, the listener is offered the opportunity to remember the origin of this special sound, and infer

a causal connection. Such an apparently simple invocation of memory is a key strategy for facilitating the perceptibility of the large-scale form. The use of flickering harmonics is, however, only one aspect of the timbral relationship forged between the end and earlier stages of the piece.

Equally if not more striking, is the use of the players voices, first hinted at with humming in the third movement. This humming is introduced in bar 124, shortly after the E-string has been tuned down to E-flat, resulting in an implicit association between the process of de-/re-tuning and the emergence of the players voices. The return of the voices towards the end, when the transformations of tuning and pitch structures are complete, serves to confirm this implication and from my perspective suggests a 'revelation of interiority', only possible through the reduction of the music to its simplest, most primal elements – vocalisation, drone and modal melody. This idea is further corroborated by the use of pizzicato *inside* the piano and the use of two rin (instruments normally associated with meditation and the use of listening to aid interior focus and concentration) during the sections in which the players sing (mvmts. III and VI). What results from these gestures, and their extra-musical implications, is a dramaturgy – visual and aural – which emphasises the most important aspects of the musical form in a quasi-ritualistic manner.

7.2 Structural Narrative in detail

7.2.1 Movement I

The manifestation of certain abstract numerical proportions at multiple structural levels imparts a conceptual coherence and formal unity on this movement. The source of these proportions is the Fibonacci series (0, 1, 1, 2, 3, 5, 8, 13, 21 etc.). The form of the movement consists of five main sections, each having lengths corresponding to three (short), five (medium) or eight (long) units. Each section is characterised by particular

textures and musical processes; the moments of change are heralded by bars of 5/16 or 3/16 which sometimes interrupt the flow.

Table 1: Mvmt. I form

Section	1	2	3	4	5
Bars	1 – 16	17 – 26	28 – 43	45 – 50	52 – 61
Fibonacci units	8	5	8	3	5
Length	long	medium	long	short	medium
Texture/ Process/ Function	very low, gradually ascending blurred cycles	increased registral disjunction, staccato cycles	Arrival at playful 'melody' from Incandescence. Disintegration of low register	Oscillations between extreme registers – two layers from one line	Verticalisation of linear material into clusters and chords of varying density, also with quality of oscillation

The same collection of numbers, though in a different sequence, also defines more localised structures, such as the time-interval between salient events in the first section. For example, on page 1 of the score, the parallel melodic fragments (at the octave, fifth or third) which articulate the low piano line occur at the following irregular intervals (in terms of quaver pulses): 5 – 8 – 5 – 2 – 3 – 8. Similarly, the number of repeats of the pitch E in the violin gestures (b.3 – 17) and the number of attacks in the piano right-hand clusters (b.17 – 26) are generally from the same source: 1, 2, 3, 5, 8 or 13. The significance of these observations may be more practical than artistic, in that they serve to limit the otherwise vast decision making process while composing, but such considerations were also an important aspect of my attempt to achieve structural coherence.

The concern with conceptual unity is matched by an attempt to forge the violin and piano into an actual sonic unity. Since through much of the movement every gesture, indeed every note, of both parts is rooted in the same structural line (described earlier), the relationship between the instruments is generally one of mutual dependence. It is only in the final section of the movement (b.52 – 62) that there emerges a real sense of independence in the roles of the instruments. The low piano clusters contrast starkly with the lyrical violin lines, and this new situation prepares the

way for the violin cadenza and the very different instrumental relationship which defines Mvmt. II.

7.2.2 Movement II

Each instrument articulates its own layer. The violin plays a rhythmically fluid melody above an open E drone, coloured by trills on natural harmonics (b.74 onwards). The piano plays a bold and simple low melody below a G drone (b.87 onwards). Their combination results in a counterpoint around a dyadic drone of a major 6th. On three occasions this texture is intersected by a moment of attempted unity in which both instruments perform scalar figurations at different speeds. On the third of these (b. 107 – 115) an actual state of fusion is achieved in terms of tempo and sonority. The harmonic material, especially in the violin part (b.113 – 114) comes to focus on the tension between the pitches E and Eb, which is resolved by the subsequent de-tuning of the E-string (b.120).

7.2.3 Movement III

The calm and contemplative quality of this music contrasts with the surrounding movements, and the harmonic stasis – dwelling on the open strings of Eb, A and D – serves to emphasise the new tuning of the violin. The instrumental unity achieved at the end of the previous movement remains here, with the piano serving simply to colour and echo the melodic line of the violin. This monodic texture is a precursor to the final movement of the piece, though in this case the monody articulates a fixed 'harmonic field' rather than a 'mode'.

7.2.4 Movement IV:

The dramatic structure of this movement is defined by the second moment of detuning (G to F) at b.167. Everything before this point is working towards it: everything after is

preparing for the exchange of the original for the modified violin. As such this movement is a pivotal turning point in the drama of 'self-modulation'.

The first part is formed from a sequence of alternating pairs of (generally) 5-note chords. The first of each pair is loud, sustained, and rooted in the low register, the second is quiet and high, with many re-articulations. The six or seven non-harmony notes at any given moment are used to create a pointillistic/melodic foreground layer. Though sometimes blurred and altered, this harmonic process defines the structural pillars of the music.

Ex. 5: Mvmt. IV harmonic structure

The image displays two systems of musical notation. The first system consists of two staves (treble and bass clef) with various chords and notes. Annotations include 'distinction blurred' above the staff and measure ranges: b.143 - 145, b.146 - 148, b.149 - 150, b.151 - 152, b.153 - 155, and b.156 - 159. The second system also has two staves, with labels '(violin)' and '(piano)' indicating the instruments. It includes annotations like '(arpeggiated)' and '(fixed)', and measure ranges: b.159 - 162, b.163 - 166, b.168 - 175, and b.176 - 183. The notation is complex, featuring many beamed notes and dynamic markings.

The form is further articulated by fragmentary melodic interjections in parallel 5ths by the piano (for examples see b.147, 150, 152, 155, 162). These serve to define and divide phrases, often functioning as an anacrusis to a new stage of the form (b.155 and 162).

After the detuning, the violinist performs a melody on the natural harmonics of the new F-string. These melodic fragments are a first indication of the musical direction to be followed in the subsequent movements; they also imply the spectral origins of the coming modality.

7.2.5 Movement V

Two main gestural elements define this movement:

1. ascending pitch bend on open strings or harmonics (natural or artificial)

2. double-stop trills between harmonics and open strings

The form consists simply of their alternation. Both gestures also invoke memory. The ascending pitch-bend gesture has notable precedents at b.136 – 142 (Mvmt. III) and b.164 – 166 (Mvmt. IV), while trills between natural harmonics and open strings were a dominant feature of Mvmt. II. The pitch material here looks forward to the melodic shapes of the final movement, especially the D – E – G figure (b.187 and b.191) which prefigures the opening of the melody in b.199 (Mvmt. VI).

7.2.6 Movement VI

Comprising three similar, though not exact, repetitions of the chant-like melody *we flow like light*, this music could conceivably cycle round indefinitely, as the tempo marking “aspiring to eternity” suggests. Indeed, the decision to end with a sudden cut mid-way through a phrase at the start of a fourth repetition (b.253) is an attempt to imply the impossibility of properly ending such music. Despite the modal melodic idiom, this 'cyclic thinking' is essentially an aspect of the quasi-serial techniques and structural repetition which pervade earlier movements. Yet stylistically this music has roots in my love of 'Old Roman Chant' (Audio Ex. 3: CD 3, track 3),¹⁶ in particular the way these chants are sung above occasionally shifting drones, which have their own slow melodic sense.

¹⁶ Original CD: Ensemble Organum dir. Marcel Pérès, *Chants de L'Eglise de Rome – Vêpres du jour de Pâques* (Harmonia Mundi, 1998), tr. 6: 'Alleluia', V. "Pascha Nostrum", V. "Epulemur", "Alleluia"

8. Isolarion – Rituals of Resonance (2012)

8.1 Concept, Form and Material

The piece is named after a type of map. In his book *The Wild Places*, Robert Macfarlane explains that "Fifteenth-century map makers developed the concept of the 'isolarion': the type of map that describes specific areas in detail, but does not provide a clarifying overview of how these places are related to one another"¹⁷. This description could equally serve as a metaphor for the formal thinking in this piece. The two movements of *Isolarion* both have their origins in a single 11-note row, yet they create starkly contrasting musical experiences, and despite the underlying unity of material there is no transition between the very different musical landscapes which they evoke. Mvmt. I presents a detailed realisation of the horizontal and melodic possibilities of this material, while Mvmt. II explores the vertical and harmonic aspect. The fluid continuity of the first movement is juxtaposed with the disjunct block-form of the second. However, they do share a tendency to employ cyclic formal process, which is inherent to their quasi-serial construction.

Ex. 1: Basic 11-note row



It is a feature of both movements that they end in a state of suspension rather than resolution. The implication in both cases is that the music could continue, potentially infinitely, without having to resort to exact repetition. This quality is inherent within the cyclic nature of the basic material which contains no absolute closure, and this is emphasised in the types of compositional process employed in the elaboration of this material.

¹⁷ Robert Macfarlane, *The Wild Places* (Granta, London, 2007), 88.

The word 'isolarion' itself contains two other terms which were of importance to my conception of the piece. If we omit the first letter and the last three letters we are left with '[i]solar[ion]', if we keep only the first and last pairs of letters we get 'is[olari]on'. The significance of the 'solar' influence is in the general striving for a brightness and intensity of sonority and my understanding of sound as a force of energy akin to light. The word 'ison' refers to the drone tones which accompany Byzantine chant. Finally, I gave the subtitle 'Rituals of Resonance' because the musical structure has a high degree of formality in its construction (like a ritual), but within these boundaries I searched for the richest resonances and textures my imagination could conceive.

8.2.1 Movement I

At the heart of Mvmt. I are two extremely simple elements: drone and line. The line consists of the 11-note row described above (sometimes transposed), while the drone is the complementary twelfth note (Eb), not present in the line. Both have a structural function and the perceptible form is born of their interaction. While the presentation of the line is slow – sometimes giving the impression itself of being a drone or pedal point, an *ison* – the presentation of the actual drone is initially pointillistic and fragmentary. In addition, the 'drone' layer often has melodic elements attached to it, placing it in the musical foreground, as can be seen in the trumpet parts in bars 1 – 19. This subverts our usual association of drone with sustained inactivity and creates a situation in which the textural identity of these musical elements is sufficiently ambiguous to impart formal tension in the music. This tension is resolved over the course of the movement as the function of the elements is clarified: the drone becomes increasingly sustained and dissociated from melodic activity, the line increasingly florid and melodic in its identity, with free modal embellishments of the structural tones. While this is not a continuous/gradual process, it is clear from a comparison of the relationship between

As such the process of modulation through successive transpositions of the tone-row could continue indefinitely were the line not altered and cut. Since the third cycle is not completed, however, this harmonic progression does not occur again. Instead, a sense of partial closure is achieved by an oscillation between G and Ab (tones 2 and 3 of the structural line), which also serves to prepare the constant harmonic alternations of the second movement.

The rhythmic structure of the line generally follows a simple symmetrical duration scheme (7-9-18-9-7-14, measured in crochets) allowing time to dwell on the sonority of each note and space for the elaboration of textural details. It does not function in an isorhythmic manner, since certain durations are adjusted freely and there is a fixed relation between pitch and duration. The essential and unchanging aspect of the pattern could be reduced to: short-short-long. Since every third note is 'long', notes 3, 6 and 9 of the row are always emphasised, which in turn gives the intervals of a major 6th, minor 2nd and major 3rd (their intervallic distance from the drone) a special harmonic emphasis. This rhythm is sometimes interrupted by 'coloured pauses', which cut up the line, emphasising moments of structural importance by allowing aural repose and a chance to digest previous material. The second 'coloured pause', at the end of the first complete cycle of the structural line, emphasises this function by including a compressed melodic summary of the music so far in the cor anglais. These moments were not part of the original form plan but were inserted as after-thoughts.

Ex. 4: Pitch and duration macro-structure of Mvmt. I

SECTION 1 (bars 1 - 45)

A $\text{♩} = 40$
DRONE

B **C** "coloured pause" 1 **D** **E** "coloured pause" 2

LINE

+ compressed melodic summary of music so far

Duration: 7 ♩ 9 ♩ 18 ♩ 9 ♩ 7 ♩ 14 ♩ 26 ♩ 7 ♩ 9 ♩ 18 ♩ 8 ♩ 8 ♩ 24 ♩

SECTION 2 (bars 46 - 83)

F **G** "coloured pause" 3 **H** "coloured pause" 4 **I** "coloured pause" 5 **J**

Drone becomes spectrum

7 ♩ 9 ♩ 18 ♩ 9 ♩ 7 ♩ 14 ♩ 8 ♩ 7 ♩ 9 ♩ 5 ♩ 20 ♩ 8 ♩ 8 ♩ 5 ♩ 24 ♩

SECTION 3 (bars 84 - 94/end)

K "coloured pause" 6

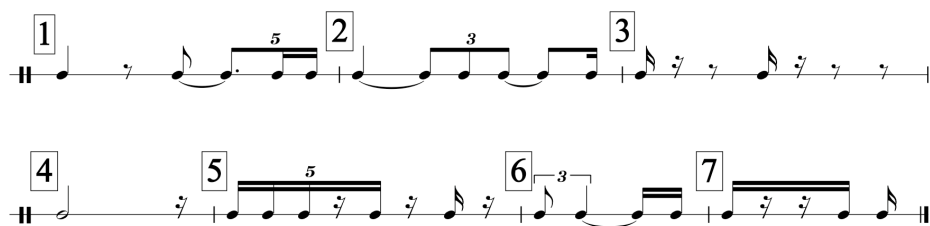
until resonance has decayed

7 ♩ 9 ♩ 5 ♩ 3 ♩ 6 ♩ 2 ♩ 7 ♩ 1 ♩

8.2.3 Drone Layer:

The pitch structure of the drone layer is inherently very simple, providing a constant point of reference against which each new pitch of the line layer creates a different interval (see examples 2 and 4 above). When it integrates melodic elements these are composed 'freely' as counterpoint to the line layer, generally using pitches not present elsewhere and interval patterns related to the tone-row (for example, fragments of the line in retrograde or inversion). However, the main musical interest of this layer lies in its consistent yet unpredictable rhythmic structure. This was initially determined by the construction of a continuously varying talea, in which seven rhythmic fragments of different lengths (ranging from "3/4" to "5/16") and with different numbers of attacks (ranging from 1 to 5) recur in ever-different configurations. Various processes of variation across successive repetitions mean that a given fragment rarely appears in the same form twice.

Ex. 5: Original rhythmic fragments for talea construction



Despite being derived through a highly constructive technique, the intention was to create a flexible and free-sounding material for the rhythmic articulation of the musical surface. This function of the talea can be observed in different contexts:

1. Creating a flowing, yet irregular and pointillistic 'line' (see trumpets b. 1 – 19).
2. Being subsumed into the global texture, defining points of attack in the woowind (b.26-29).
3. Defining pitch change in melodic writing around the drone (see violins b.28 – 39).
4. Being used literally to impart rhythm on an unembellished drone (b.46 -64, violin I)

Ex. 6: Portion of talea in Trumpets, b. 1 – 6



8.2.4 Other textural elements

According to Robin Maconie “Scale transformations and the interpenetration of macro- and micro-dimensions are part of the serial fabric of Stockhausen's work”¹⁸ While the 'scale transformations' in my work are less rigorously constructed than those of Stockhausen, the notion of connecting macro- and micro-levels of structure through

¹⁸ Robin Maconie, *Other Planets: The Music of Karlheinz Stockhausen* (Scarecrow Press, Maryland, 2005), 514.

the expansion/contraction a single material is an important feature of *Isolarion*. As such, the majority of ornamental textural material is directly derived from the tone-row, being presented as a compressed and embellished form of the structural line. This can be seen in the very high 'flexible heterophony' of the repeating fragments played by glockenspiels, celesta and first violins from bars 1–14. Each fragment is based on a portion of the tone-row transposed up a fifth from the main line, and therefore sounding as a 'spectral emanation' of it. The content of the fragments changes with the changing notes of the line, and non-harmony notes are also added colouristically.

Ex. 7: Relation of fragments to tone row



Connected to this layer, but continuing through a greater portion of the piece, is a constant cycle of the tone-row (in minims), starting in the highest register (second violins harmonics). Functioning somewhat like a wispy cloud, this layer progressively descends and disintegrates, exhausting itself and disappearing by b.71. The process of descent involves one note shifting down by an octave on each repetition in descending chromatic order. The process of disintegration is achieved by the progressive removal of individual pitches as the cycle repeats, beginning at bar 29 (violin 2) where the sixth note of the cycle (D) disappears, being replaced by a continuation of the fifth note (G). In bar 36 the seventh note (C) also disappears, and so the process goes on until its completion at b.71.

Ex. 8: Process of descent in first 5 cycles



While it is generally treated as an independent layer, this line does undergo a process of partial integration with other musical elements between Letter D (b.26) and Letter F (b.46). Throughout this section the line is presented by piccolo and cor anglais in octaves, with divided 2nd violins and cellos shadowing and sustaining each tone. The piccolo gestures become increasingly similar to the other woodwind material, and because it is the most prominent part of this layer a blurring of identity occurs. The cor anglais emerges at b.40 to reveal a melodic version of the tone-row which it has been playing all along.

The eventual disintegration of this 'cloud' layer coincides with the arrival at the third and biggest climax of the movement at Letter I (b.72 - 80). As with the previous peaks of intensity – the first being at Letter C (b.15 – 19), the second at Letter E (b.36 – 39) – it is not just the dynamics but the increase of textural density and the saturation of certain regions of pitch-space that defines these moments. In addition they are characterised by 'spectral flourishes' in the horns and/or lower strings. It is a notable feature of these flourishes that they connect the pitch space of the line and drone layers, revealing them to be part of the same harmonic series, and therefore intrinsically related. For example, at Letter E in the horns the low A (line layer) emanates the high

Eb/E alternation (drone layer on the verge of modulation). While at Letter I the horns and double basses connect the C fundamental (line layer) with various high partials of the C-spectrum, including E (drone layer). These gestures create a sound reminiscent of the slowed down solo whale (CD 3, track 3) which had also been an inspiration during the composition of *Incandescence*.

8.3 Movement II

This movement explores the nature of repetition in every aspect of its structure, and is best understood in terms of the continuously varying relationships between three basic cyclic elements:

1. harmonic oscillation (based on verticalisation of line layer from Mov. I)
2. point cycle (continues drone layer from Mov. I with simplified rhythmic structure)
3. low cluster (new element)

Each of these materials is subject to its own principles, but through their layering and combination they also impact upon one another. Therefore the sum of these simple, predictable events, results in a global quality of unpredictability in which each moment is unique.

The 'harmonic oscillation' defines the aural substructure of the movement and consists of verticalised fragments of the structural line from Mvmt. I (in its original transposition on Ab). These generally exist as alternating pairs of chords, one of which uses only structural pitches, the other being enriched by 'spectral emanations' (added notes either a compound third, fifth or seventh above the structural tone). Example 9 illustrates the linear derivation of these sonorities, all of which are voiced more openly and with some registral variation in the music. For the first two sections of the movement (Letters L and M) each chord is presented vertically, while from Letter N

onwards the harmonic presentation is arpeggiated, possibly allowing a clearer distinction between structural and 'spectral' pitch content. The local harmonic rhythm is defined either by an alternation between fixed and variable durations – such as in the first section where one chord represents continuity (chord 'A'), the other change (chord 'B') – or by alternation between long and short durations, in the rest of the piece. In each new section one chord remains (that with the added notes), but its function and voicing changes, and the 'spectral emanations' are removed, such that if there is a perceptible connection across the form it is likely to be at a subconscious level, something like a faded memory. The 'new' chord in each section acquires the 'spectral emanations', and the process of oscillation continues, though the number of oscillations is reduced each time (8, 5, 3, 2) until the final section in which there is no oscillation and only a single 8-note chord remains (chord 'E').

Ex. 9: Pitch-class structure of Mvmt. II

The musical notation for Ex. 9 is organized into three staves. The first staff shows sections L (b.95-110) and M (b.112-123). Section L contains chords A (notes 7, 8, 9) and B (notes 10, 11) with a multiplier of x8. Section M contains chords C (notes 1, 2, 3) and B (notes 10, 11) with a multiplier of x5. The second staff shows sections N (b.125-134) and O (b.136-142). Section N contains chords C (notes 1, 2, 3) and D (notes 4, 5, 6, 7, 8) with a multiplier of x3. Section O contains chords E (notes 9, 10, 11, 1, 2, 3, 4, 5) and D (notes 4, 5, 6, 7, 8) with a multiplier of x2. The third staff shows section P (b.145-150) with chord E (notes 9, 10, 11, 1, 2, 3, 4, 5). Each section is represented by a sequence of notes with pitch-class numbers (0-11) and chord labels (A, B, C, D, E) indicating structural changes.

The structural function of the intervening clusters is to define the form by emphasising (or maybe causing) moments of change through their sudden intrusion into the musical flow. They achieve this dramatic contrast not only in pitch but also in gesture (emphasising attack, not sustain), register (low, not high) and timbre (harsh and distorted, not pure and clear). They have a raw, primitive, earth-bound energy, reminiscent of Stravinsky's *The Rite of Spring*, and quite opposed to the ethereal

floating character of the surrounding music. On each appearance they become more assertive, lasting longer and articulating more attacks.

Ex. 10: low cluster



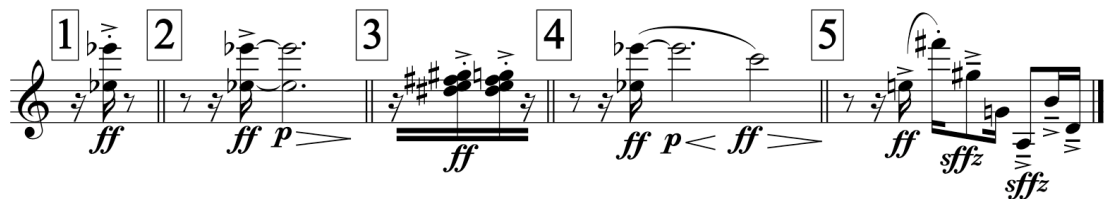
As well as the global structural function assumed by this 'primary' form of the low cluster, there is a related material which has the same pitch content, but a different orchestration, duration and musical role. This 'secondary' cluster – never lasting longer than a quaver (half a second in the given tempo), and generally being played by cor anglais, clarinets, bassoons, bongos, congas, marimba, harp, and piano – serves the local purpose of momentarily interrupting the harmonic oscillations and diversifying the texture, while also hinting at the coming of the next 'primary' cluster. The frequency and prevalence of the 'secondary' cluster increases throughout the piece from one appearance in the first section (see b.106), to two in the second (b.115, b.120), three in the third (b.126, b.129, b.131), and four in the fourth (b.137, b.138, b.139, b.141). These interjections occur at irregular time intervals, in contrast to the regularity of final layer, the 'point cycle'.

The 'point cycle' articulates the drone pitch (Eb, sometimes shifting to E) mechanically every 21 semiquavers (with one exception), presented in variable orchestration, though always initiated by an almglocken attack for a 'bright' sound. However, there are five different versions of this gesture, each with its own cycle of recurrence within the 'point cycle' and its own role in the unfolding of the music.

Table 2: Gestural types in the 'point cycle'

No.	Gesture type	Frequency of appearance (in theory)	Number of appearances (27 in total)	First two appearances (see bars...)
1	Simple point	every 'attack' (21 semiquavers)	12 (alone) 15 (combined)	96, 98
2	Point + sustain	every 3 rd 'attack' (63 semiquavers)	3	100, 106
3	Cluster succession	every 5 th 'attack' (105 semiquavers)	7	103, 114
4	Point + smooth melodic continuation	every 8 th 'attack' (168 semiquavers)	3	109, 126
5	Point + angular melodic continuation	every 13 th 'attack' (273 semiquavers)	2	120, 143

Ex. 10:



The 'simple point' gesture serves as the starting point for all the others, and as such is contained within them. The others all have unique characteristics, though types 2 and 4 are similar, therefore 'point + sustain' sometimes sounds like the start of 'point + smooth melodic continuation'. In cases where two cycles coincide it was decided intuitively which gesture was most fitting to the musical situation. There are also cases in which the cyclic rule was altered for intuitive reasons relating to the compositional context, for example between bars 132 – 134 where the 'cluster succession' repeats three times and the duration between gestural entries is reduced. As such the 'frequency of appearance' is not exactly as indicated in the table above, though the essential cyclic principle remains unchanged. The resultant order of appearances is as follows:

Table 3: Order of appearance of gestural types in the 'point cycle'

Attack No.	Gesture type	Bar(s)
1	1	96
2	1	98
3	2	99 - 100
4	1	101
5	3	103
6	2	105 - 106
7	1	107
8	4	109 - 112
9	1	112
10	3	114
11	1	116
12	1	118
13	5	119 - 120
14	1	122
15	3	124
16	4	126 - 127
17	1	127
18	1	129
19	2	130
20	3	132
21	3	133
22	3	134
23	1	135
24	1	137
25	4	138 - 140
26	3	140 - 141
27	5	143 - 144

It is through the relationship between such seemingly rigid pre-compositional structures and the intervening action of the free imagination that I hope to be able to compose music with intellectual clarity and expressive spontaneity. These are significant values in my creative practice, and of all the works in this portfolio it is in Isolarion that I believe I am beginning to approach sense of balance that I desire between them. Like a pathway running through a forest or some other unknown territory, the device of the ever present structural line has enabled me to explore a wide range of musical landscapes without the fear of getting lost.

9. Conclusion

Despite the diversity of forms, sound-worlds and compositional techniques which are explored in this portfolio, there are nevertheless several strands of continuity unifying these works. The most fundamental of these is the notion of structural line as an essential element of every piece. Like the branches of a tree which not only sprout leaves, flowers and fruit, but also provide a habitat for insects, birds and animals, a structural line is a device for coherently unifying diverse musical elements within a work. The ways in which these lines operate is varied and dependent on the imaginative demands of the individual work. In some cases they define the global structure, while in others they are confined to particular sections; sometimes they are concealed in the background (like the branches of a tree in summer), at others they dominate the foreground (like the branches of a tree in winter), but they always play an important role in the formal thinking and practical realisation of ideas.

To be reductive it could be said that three principal types of structural line are used:

1. Architectural foundation

Defining an entire piece, or an entire section of music, these lines create a time-frame and pitch reference around which other textural details and layers are elaborated.

2. Melodic foreground

In these cases the surface melodic activity and the formal structure are one. Such lines are often heterophonically embellished.

3. Cyclically repeating line with varying elements

Functioning like variable ostinati, these lines may be rapid or slow moving. By varying the register of individual tones it is possible to create the illusion of

counterpoint, while by also employing contrasting dynamics and articulation the same structural line can function simultaneously in the foreground and the background.

My work is also defined by the looming presence of the harmonic spectrum, to which I am attracted both acoustically and conceptually. It is often exploited as a means of colouration or enrichment of structural lines, even if only by the addition of a 3rd, 5th or 7th to the fundamental tone in a kind of 'organum'. In other cases it becomes a melodic resource or an ornamental filigree. Sometimes it is revealed 'literally' through the natural harmonics of a particular instrument, at others it is abstracted into a pitch resource and approximated to tempered tunings. Actual resonance aside, there is a beauty to the theoretical perfection and immutability of the harmonic spectrum, which results from being rooted in the abstract reality of numerical proportional relationships (1:2:3:4:5... continuing *ad. infinitum*). In this sense it resembles an 'eternal' musical reality which transcends time, and – even if the significance of this statement is ultimately more symbolic than actual – it is often with this thought in the back of my mind that I use it.

A similar interest in relating the 'abstract' and the 'actual' can be observed in the pervasive evocation of nature and 'other musics' in these works. Whether the inspiration be from the form of a cloud (*Noctilucence*), a journey through an imaginary landscape (*Looking for the Land that is Nowhere*), a refracted plainchant (*Learning Self-Modulation*) or a reference to whale song (*Incandescence*), this portfolio reveals that each work is a point of contact between myriad musical and extra-musical concerns. The boundaries of time and place dissolve within the flexible world of sounds. Even those works which make no explicit references contain sounds with many potential associations beyond themselves (anything else is, I suppose, impossible). The

pointillistic 'harmonica moment' of *In Time Entwined, In Space Enlace*, for example, could easily be heard as a chorus of frogs or birds. My work welcomes the tension between the elusive goal for 'abstract perfection' and the desire to evoke a breadth of associations.

This portfolio is not an end point but a beginning – a source of compositional ideas to be further developed in future projects. Among the resources which are touched on, but not deeply explored, are:

1. The use of spatial distribution as an integral musical element;
2. The investigation of the relationship between traditional and non-standard instruments;
3. The integration of microtonality (especially as related to the harmonic spectrum);
4. The unification of stylistically diverse musical materials (of different times and places) within a single form;
5. The role of silence as a primary compositional material.

I envisage each of these becoming a significant area of focus in my future compositional practice and musical research.

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In Time Entwined, In Space Enlaced

for Three Mixed Trios and Audience Harmonicas

2008

Christian Mason

Instrumentation: Three Mixed Trios and Audience Harmonicas

TRIO I:

Clarinet in A

Viola

Percussion: Triangle, Large Suspended Cymbal, 3 Crotales (low F#, low B, high F#), Marimba

TRIO II:

Cor Anglais

Violin

Percussion: Triangle, Large Suspended Cymbal, 5 Crotales (low C, low G#, high D#, high G, high G#), Almglocken (full set: low C - high A), 5 Tuned Gongs (C, C#, D, D#, E)

TRIO III:

Flute/Bass Flute

Violoncello

Percussion: Triangle, Large Suspended Cymbal, 3 Crotales (low E, low A, high F), Vibraphone

AUDIENCE HARMONICAS and BELLS:

The piece requires 36 harmonica and bell players (distributed like islands of sound throughout the audience in six groups of six).

Two types of harmonica playing are required:

1. Hanki-harmonica: A high, sustained and ethereal sound produced by blowing harmonica through a handkerchief
2. High staccato pitches produced by short, sharp breaths into the top two holes of the harmonica

The ideal harmonicas are *Tremolo Harmonicas* made by *Swan*. The piece requires a chromatic set for the 12 solo players and 24 additional harmonicas (in any key) for the hanki-harmonica players. Every player requires a handkerchief. For further information or to hire the appropriate instruments, please contact the composer.

Score in C with usual octave transpositions (Bass Flute sounds octave lower, Almglocken sound octave higher, crotales sound two octaves higher)

Stage Layout

PERCUSSION II
(Incl. Almglock.en and Gongs)

COR ANGLAIS.

VIOLIN

VIOLA

FLUTE

PERCUSSION I
(Incl. Marimba)

CLARINET

CELLO

PERCUSSION III
(Incl. Vibraphone)

Commissioned by the London Sinfonietta on the occasion of its 40th Anniversary Concert on Tuesday December 2nd of
December 2008

Audience Harmonica Groupings and Roles

The 36 audience harmonica and bell players should be divided into 6 groups of 6 players:

Group A = players: **1** (harm. D#), **7** (harm. A), **16** (Rin 1, Eb), **18, 19, 20** (hanki-harmonicas)

Group B = players: **2** (harm. C#), **11** (harm. F), **14** (Cupbells 2, B/G#), **21, 22, 23** (hanki-harmonicas)

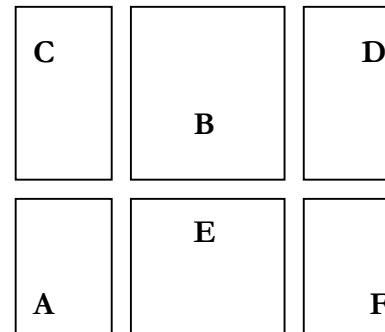
Group C = players: **3** (harm. D), **9** (harm. G#), **13** (Cupbells 1, Eb/A), **24, 25, 26** (hanki-harmonicas)

Group D = players: **4** (harm. B), **10** (harm. F#), **15** (Cupbells 3, Bb/G), **27, 28, 29** (hanki-harmonicas)

Group E = players: **5** (harm. C), **8** (harm. G), **30, 31, 32, 33** (hanki-harmonicas)

Group F = players: **6** (harm. A#), **12** (harm. E), **17** (Rin 2, F), **34, 35, 36** (hanki-harmonicas)

These groups should be distributed evenly throughout the space of the hall, though the precise layout will vary depending on the venue. At the premiere (in Queen Elizabeth Hall, London) they were approximately like this:



All players are required to play in the ‘Tutti hanki-harmonica’ sections. In addition players 1-17 have special functions:

- Players 1-6 are group leaders
- Each group has two *solo players* (1-12)
- Groups B, C and D each have a *cupbell player*
- Groups A and F each have a *rin player*

- for Audrey -
In Time Entwined, In Space Enlaced

Christian Mason (2008)

A Accelerating-Intensifying
♩ = 40 → ♩ = 50

Clarinet in A

Viola

Marimba

Cor Anglais

Violin

Almglocken

Flute

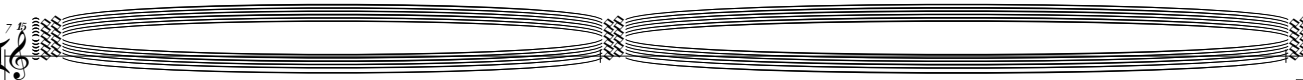
Violoncello

Vibraphone


Explosive Breath


ord. 6

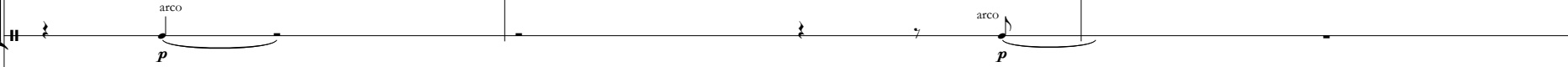
[illegible]


Hanki. Harm. 


rall. ♩ = 40

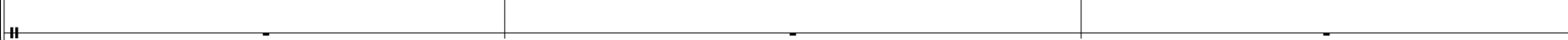
Cl. 


Vla. 


Cym. I 


C. A. 

Vln. 

Tri. II 

B. Fl. 

Vc. 

Vib. 

10

Cl.

p

sul C
sul tasto
senza vib.

Vla.

pp *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *p*

flautando

arco

Cym. I

p

3 lip bend sim.

C. A.

mf dolce espress. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *f* *p*

Vln.

Tri. II

f

senza vib. lip bend

B. Fl.

pp *mf* *pp* *mf* *pp* *mf* *pp* *mf* *p*

Vc.

medium-soft sticks

Vib.

pp

[illegible]

Every accent indicates an "fp" effect

Cl. 17 *f* *p* *sfz* *p* *ff* *fp* *f* *pp* *fp* *f*

Vla. *p* *sfz* *p* *ff* *p* *ff* *ord.* *sp* *ord.* *3*

Cym. I *p* *arco*

C. A. *p* *sfz* *p* *p dolce*

Vln. *sfz* *ord.* *sp* *ord.* *p* *f* *ff* *3*

Tri. II *f*

B. Fl. *f* *p* *f* *f*

Vc. *p* *f* *ord.* *f* *pp* *f* *sp* *ord.* *f*

Tri. III *f*

Handi. Harm.

Cl.

Vla.

Cym. I

C. A.

Vln.

Cym. II

B. Fl.

Vc.

Cym. III

f *pp* *f* *pp* *f*

mf dolce *ff*

p dolce *f*

pp *f* *pp sfz* *f* *p* *f*

ord. *ord.* *ord.*

sp *sp*

mf dolce *ff*

pp *pp* *pp*

arco *arco* *arco*

p *p* *p*

rall. *= c. 40*

E CANON I: 2-part
Capricious

9

29

Cl. *poco vib.*
ppp *pp* *sfz* *pp* *f* *pp*

Vla. *sul tasto poco vib.* *sp* *sul tasto* *sp* *ord.*
ppp *pp* *sfz* *pp* *sfz* *f* *pp*

Mar. *ppp* *p* *sfz sfz* *p* *sfz* *f* *pp*

C. A. *f* *p* *f* *p* *sfz* *p* *sfz* *f* *p* *sfz*

Vln. *'twangy' pizz.*
(use nail of the plucking finger to damp the note)
f *p* *f* *f* *p* *sfz* *f* *sfz* *sfz* *f* *sfz*

Alm. *f* *p* *f* *p* *sfz sfz* *sfz* *f* *p* *sfz*

B. Fl. *poco vib.* *ord.*
pp *sfz* *pp*

Vc. *poco vib.* *sp* *sul tasto* *sp* *sul tasto*
pp *sfz* *pp* *sfz* *pp*

Vib. *f* *sfz sfz* *f* *sfz* *sfz* *f* *sfz*

33

normal vib.

Cl.

sul tasto

normal vib.

Vla.

Mar.

sfz

p

sfz

p

sfz

sfz

p

sfz

p

C. A.

sfz

sfz

sfz

sfz

p

sfz

sfz

p

sfz

Vln.

sfz

sfz

sfz

arco (ord.)

sfz

p

sfz

'twangy' pizz.

sfz

Alm.

sfz

sfz

sfz

p

sfz

p

sfz

p

sfz

B. Fl.

normal vib.

p

p

p

p

p

Vc.

normal vib.

p

p

p

Vib.

sfz

p

sfz

p

sfz

sfz

sfz

sfz

p

sfz

p

G CANON III: 4-part
Nocturnal, dark sound

11

37

CL. *mp* *mp* *mp*

Vla. *p* *mp* *mp* *mp* *mp*

Tri. *ppp*

Mar. *sfz* *sfz* *p* *sfz* *f* *p* *p* *sfz* *P* *sfz*

C. A. *sfz* *sfz* *sfz* *f* *p* *sfz* *p* *p* *sfz* *p* *sfz* *p* *sfz*

Vln. *sfz* *sfz* *sfz* *f* *p* *f* *sfz* *p* *sfz* *p* *f* *sfz*

Alm. *sfz* *sfz* *sfz* *p* *f* *p* *p* *p* *sfz* *p* *p* *sfz*

B. Fl. *p* *mp* *mp* *mp* *mp* *mp* *mf*

Vc. *mp* *mp* *mp* *mp* *sp* *wide vib.* *ord.* *mf*

Tri. III *pp*

Vib. *sfz* *sfz* *p* *sfz* *f* *p* *p* *sfz* *p* *p* *sfz*

42

Cl. *mf* *mf* *mf* *3*

Vla. *mf* *mf* *mf* *mf* *ord.* *sp* *ord.* *----->*

Tri. *p*

Mar. *p* *sfz* *sfz* *sfz* *f* *p* *3* *sfz* *sfz*

C. A. *p* *sfz* *sfz* *sfzp* *sfz* *f* *p* *p* *sfzp* *mf*

Vln. *sfz* *sp* *'twangy' pizz.* *f* *sfz* *arco* *sp* *3* *sfz* *f* *p* *'twangy' pizz.* *f* *sfz* *arco* *sp* *sfz* *sfz*

Alm. *sfz* *sfz* *p* *sfz* *f* *p* *3* *sfz* *f* *p* *p* *sfz* *sfz*

B. Fl. *mf* *mf* *mf* *mf* *f* *3*

Vc. *mf* *mf* *mf* *mf* *f* *sp* *ord.* *sp* *ord.* *----->*

Tri. III *mf*

Vib. *sfz* *sfz* *p* *sfz* *f* *p* *3* *sfz* *f* *p* *p* *sfz* *sfz*

47

Cl. *f* *sfzp* *sfzp* *sfzp* *sfz* *p* *sfzp* *sfz* *p* *sfz*

Vla. *sp* *ord.* *sp* *ord.* *sp* *ord.* *sp* *ord.* *sp* *ord.*

Tri. *f* *ff*

Mar. *p* *sfz* *sfz* *f* *p* *sfz* *sfz* *sfz* *sfz* *p*

C. A. *sfzp* *f* *sfz* *sfz* *sfzp* *sfzp* *sfz* *p* *sfzp* *sfz* *p* *sfz* *ff sempre*

Vln. *'twangy' pizz.* *f* *arco sp* *sfz* *sfz* *'twangy' pizz.* *f* *arco sp* *sfz* *f* *p* *sfz* *sfz* *sfz* *sfz* *p*

Alm. *p* *sfz* *sfz* *sfz* *p* *sfz* *f* *p* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *p*

B. Fl. *ord. (full tone)* *f* *sfzp* *sfzp* *sfzp* *sfz* *p* *sfzp* *sfz* *p* *sfz*

Vc. *sp* *ord.* *sp* *ord.* *sp* *ord.* *sp* *ord.* *sp* *ord.*

Tri. III *ff*

Vib. *p* *sfz* *sfz* *sfz* *f* *p* *sfz* *sfz* *sfz* *sfz* *p*

56

Cl.

6

gliss.

ord.

msp

ord.

gliss.

3

Vla.

pp

mf

ff

pp

f

ff

pp

Mar.

pp

6

7

mf

ff

6

7

pp

f

ff

7

9

pp

C. A.

5

3

gliss.

sul D msp

ord.

sp

msp

ord.

sp

Vln.

mf

ff

pp

f

ff

pp

ff

Alm.

mf

ff

pp

6

7

f

ff

7

pp

ff

Fl.

3

ff

B. Fl.

8

3

5

TAKE FLUTE

Vc.

msp

ord.

sp

msp

ord.

sp

msp

ff

pp

f

ff

pp

ff

ff

Vib.

ff

pp

7

f

ff

7

pp

ff

$\text{♩} = 60$

$\text{♩} = 60$

4''

4''

[illegible]

Conductor turns to face audience

62a
Cond.

62b
Cond.

62c
Cond.

5"

6"

7"

17

Harm. 1 (D#)

Harm. 2 (C#)

Harm. 3 (D)

Harm. 4 (B)

Harm. 5 (C)

Harm. 6 (A#)

Harm. 7 (A)

Harm. 8 (G)

Harm. 9 (G#)

Harm. 10 (F#)

Harm. 11 (F)

Harm. 12 (E)

Hanki. Harm.

Cupbells 1 [Eb/A]

Cupbells 2 [B/G#]

Cupbells 3 [Bb/G]

Rin 1 [Eb]

Rin 2 [F]

Hit together

f

62d Cond. 8" 62e Cond. 9" 62f Cond. 10"

Harm. 1 (D#) $\frac{4}{4}$

Harm. 2 (C#) $\frac{4}{4}$

Harm. 3 (D) $\frac{4}{4}$

Harm. 4 (B) $\frac{4}{4}$

Harm. 5 (C) $\frac{4}{4}$

Harm. 6 (A#) $\frac{4}{4}$

Harm. 7 (A) $\frac{4}{4}$

Harm. 8 (G) $\frac{4}{4}$

Harm. 9 (G#) $\frac{4}{4}$

Harm. 10 (F#) $\frac{4}{4}$

Harm. 11 (F) $\frac{4}{4}$

Harm. 12 (E) $\frac{4}{4}$

Hanki. Harm. $\frac{4}{4}$

Cupbells 1 [Eb/A] $\frac{4}{4}$

Cupbells 2 [B/G#] $\frac{4}{4}$

Cupbells 3 [Bb/G] $\frac{4}{4}$

Rin 1 [Eb] $\frac{4}{4}$

Rin 2 [F] $\frac{4}{4}$

J STRING TRIO:
Extremely Slow, intimate
♩ = 40

19

63

CL. *senza vib. (unless notated)
sul tasto
con sord.*
ppp/lauto
p
p
ppp
p
ppp

Vla. *soft sticks*
p
p
ppp
p
ppp
sp

Mar. *soft sticks*
p

C. A. *senza vib. (unless notated)
sul tasto
con sord.*
ppp/lauto
p
ppp
p
ppp
ppp

Vln. *senza vib. (unless notated)
sul tasto
con sord.*
ppp/lauto
p
ppp
p
ppp
ppp
mf
ppp
ord.

Gongs *p*

B. Fl. *senza vib. (unless notated)*
ppp
p
ppp
p
mf

Vc. *senza vib. (unless notated)
sul tasto
con sord.*
ppp/lauto
p
ppp
p
ppp
p
ppp
mf
ord.

Vib. *soft sticks*
p

poco accel.

67

Cl. *p* *p* *p* *p* *p* *p* *pp* *ppp*

Vla. *ord.* *p* *ppp* *p* *p* *ppp* *p* *ppp* *p* *pp* *ppp* *ord.* *p* *ppp*

Mar. *p*

C. A. *p* *p* *p* *p* *p* *ppp* *p* *p*

Vln. *p* *ppp* *p* *pp* *p* *ppp* *p* *ppp* *p* *ppp* *ppp* *gliss.* *III* *p* *ppp* *IV* *p* *ppp*

Gongs

B. Fl. *p* *p* *p* *p* *ppp* *p* *p* *ppp*

Vc. *ppp* *p* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *gliss.* *gliss.* *sp* *ord.* *ppp*

Vib. *arco*

K WIND TRIO:
Faster, but still very slow
♩ = 45

21

75

CL. *mf* *pp* *mf* *pp* *mf* *pp*

Vla. *mf* senza sord.

Mar. *mf*

C. A. *mf* *pp* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Vln. *mf* senza sord.

Gongs *mf*

B. Fl. *mf* 3 *fpp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vc. *mf* senza sord.

Vib. *mf*

poco accel.

81

Cl. *mf* *pp* *mf* *pp* *mf* *pp* *f* *pp* *fp*

Vla. *pp* *f* *fp*

Mar. *fp*

C. A. *mf* *pp* *mf* *pp* *mf* *pp* *f* *pp*

Vln.

Gongs

B. Fl. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *sfz* *p* *sfz* *p* *sfz* *sfz* *sfz* *ord.*

Vc.

Vib. arco

I

☐ **MIXED TRIOS:**
☒ Slightly Faster, Flowing

50

94

Cl.

Vla.

Mar.

C. A.

Vln.

Gongs

B. Fl.

Vc.

Vib.

pp

M SEXTET:
Pushing forward
♩ = 55

25

102

Cl. *ff* *p* *ff* *p*

Vla. *ff* *p* *ff* *p* *ff* *p*

Mar. *ff*

C. A. *ff* *p* *ff* *p* *p*

Vln. *ff* *p* *ff* *p* *ff*

Gongs *ff*

B. Fl. *ff* *p* *ff* *p* *ff*

Vc. *ff* *p* *ff* *p*

Vib. *ff*

ord. sp ord. sp ord. ord. IV 3 ord. 3 ord. 3

109

Cl. *ff* *p* *ff* *p* *ff*

Vla. *ff* *ord.* *ff* *p* *ord.* *ff*

Mar. *p*

C. A. *ff* *p* *ff*

Vln. *ff* *sp* *ord.* *p* *ff* *I* *ff* *III*

Gongs

B. Fl. *ff* *p* *ff* *p* *sfz* *ff* *sfz* *sfz* *sfz*

Vc. *p* *ff* *p* *ff*

Vib. *hard sticks* *p*

115

Hanki. Harm.



N Suddenly slower
♩ = 40

Cl. *senza vib.*
fff *pp* *mf* *pp*

Vla. *senza vib.* *msp* *sp* *fff* *pp* *f*

Mar. *fff*

C. A. *senza vib.* *fff* *mf dolce* *p* *pp*

Vln. *senza vib.* *msp* *con vib.* *ord.* *fff* *pp* *mf*

Gongs *fff*

B. Fl. *ord.* *fff* *pp* *f* *p* *f*

Vc. *senza vib.* *msp* *ord.* *sul tasto* *fff* *pp* *mf*

Vib. *fff*

subtone

lip bend as far as possible towards Eb

TUTTI ad. lib. through HANDKERCHIEF

120

Hanki. Harm. ***p***

O Ethereal, delicate, glistening

Cl.

Vla. ***p dolce***
arco
sempre l.v.
p

Crot. I ***p sempre***

C. A.

Vln. ***p dolce***
arco
sempre l.v.
p

Crot. II ***p sempre***

B. Fl.

Vc. ***p dolce***
arco
sempre l.v.
p

Crot. III ***p sempre***

126

Hanki. Harm.

rall. ♩ = c.20

Cl.

Vla.

Crot. I

C. A.

Vln.

Crot. II

B. Fl.

Vc.

Crot. III

Noctilucence

Night-Shining

for Mixed Ensemble

2009

Christian Mason

Instrumentation

Alto Flute/Flute/Piccolo

Clarinet in A/Clarinet in E-flat/Bass Clarinet in B-flat

Glockenspiel

Piano

Violin 1

Violin 2

Viola

Cello

Score in C with usual octave transpositions

-

Duration c.13 minutes

Noctilucence was commissioned, with funds made available by Arts Council England, East and the Britten-Pears Foundation, by Britten Sinfonia and Wigmore Hall and first performed at Filharmonia Hall, Krakow, Poland on Sunday 13 December 2009 by Jacqueline Shave (violin), Miranda Dale (violin), Martin Outram (viola), Caroline Dearney (cello), Michael Cox (flute), Joy Farrall (clarinet), Huw Watkins (piano) and Helen Edordu (percussion).

Stage Layout

PIANO

GLOCKENSPIEL

VIOLA

CELLO

VIOLIN 1

VIOLIN 2

FLUTE

CLARINET

Between the opposition of the night and day
Between the opposition of the earth and sky

— from *Figure in a Landscape* by David Gascoyne
Selected Poems, Enitharmon Press, 1994

Dedicated to Sinan Savaskan

for Sinan Savaskan

Noctilucence

Night-Shining

Christian Mason (2009)

Distant and mysterious,
intimate and intense

♩ = 42

Alto Flute

senza vib.

3

ppp

f

Clarinet in A

senza vib.

ppp

f

Glockenspiel

Piano

p

p

Distant and mysterious,
intimate and intense

♩ = 42

Violin I

senza vib.
con sord.

3

ppp

p

pp

Violin II

senza vib.
con sord.

3

sul pont.

ppp

p

pp

Wispy = very fast, light,
and unfocused bow strokes,
moving ad lib. between:
sul pont. - ord. - sul tasto,
producing a shifting array
of overtones

sul G
wispy

3

ppp

p

6

ppp

f

3

ppp

p

Viola

sul A
wispy

Violoncello

ppp 5 *p*

ppp 3 *mf*

ppp

f

ppp

ff

ppp *mf*

10

A. Fl. *ppp* *ppp* *f* *sfz* *sfz* *sfz* *p* *sfz* *p* *sfz* *p*

lip bend

con vib.

Cl. *ppp* *ppp* *f* *p* *f* *sfz* *sfz* *sfz* *p* *sfz* *p* *sfz* *p* *senza vib.*

lip bend

con vib.

Glock. *sfz*

Pno. *sfz* *p* *sfz* *sfz* *sfz* *sfz* *sfz*

3rd Ped.

Vln. I *mf* *p* *senza vib.* *senza sord.* *con vib.* *----- sul pont.* *sfz* *sfz* *sfz* *sfz* *sfz* *p* *f* *sul tasto*

Vln. II *mf* *p* *senza vib.* *senza sord.* *con vib.* *----- sul pont.* *sfz* *sfz* *sfz* *sfz* *sfz* *p* *senza vib. sul tasto*

Vla. *ppp* *f* *p* *senza vib.* *----- sul pont.* *ord.* *----- sul pont.* *pp* *f* *wispy 5* *3* *p*

Vc. *ppp* *f* *3* *----- sul pont.* *ord.* *----- sul pont.* *pp*

B Extremely delicate,
calm, serene
♩ = 54

24

A. Fl.

Cl.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

ppp

p

ppp

ff

ppp

dead-stroke

ppp

p

ppp

p

pp

ppp

ppp molto legato

p

pp

ppp

ppp sempre

con sord.
sul D

con sord.
sul D

ppp sempre

con vib.

p

ppp

con sord.

senza vib.
molto sul tasto

ppp

sul tasto

ppp

f

con sord.
sul G

ppp sempre

wispy 5

[illegible]

C Contemplative
♩ = 42

40

A. Fl.

Cl.

Glock.

Pno.

p *pp* *ppp* *pppp* *mp* *ppp* *mp* *ppp*

C Contemplative
♩ = 42

Vln. I

Vln. II

Vla.

Vc.

pppp *pppp* *p* *ppp* *pppp* *ppp* *wispy* *3* *ppp* *p*

49

D TAKE PICCOLO

TAKE E♭ CLARINET

A. Fl.

Cl.

Glock.

Pno.

mp *ppp* *mp* *pppp* sempre

D

Vln. I

Vln. II

Vla.

ppp *p* wispy *ppp* *p*

Vc.

ppp *p* *ppp* *p*

56

A. Fl.

Cl.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Measure 56: A. Fl., Cl., Vln. I, Vln. II, Vla., and Vc. are silent. Glock. plays a quarter note G4, eighth note A4, eighth note B4, quarter rest, eighth note G4, eighth note A4, eighth note B4, quarter rest. Pno. right hand: quarter rest, half note B4, quarter rest, half note A4. Pno. left hand: quarter note G3, half note F3, quarter rest, half note E3. Vla. and Vc. play a triplet of eighth notes: G3, A3, B3, followed by a quarter rest. Dynamics: *ppp* for the first triplet, *p* for the second.

Measure 57: A. Fl., Cl., Vln. I, Vln. II, Vla., and Vc. are silent. Glock. plays a quarter note G4, eighth note A4, eighth note B4, quarter rest, eighth note G4, eighth note A4, eighth note B4, quarter rest. Pno. right hand: quarter rest, half note B4, quarter rest, half note A4. Pno. left hand: quarter note G3, half note F3, quarter rest, half note E3. Vla. and Vc. play a triplet of eighth notes: G3, A3, B3, followed by a quarter rest. Dynamics: *ppp* for the first triplet, *p* for the second.

Measure 58: A. Fl., Cl., Vln. I, Vln. II, Vla., and Vc. are silent. Glock. plays a quarter note G4, eighth note A4, eighth note B4, quarter rest, eighth note G4, eighth note A4, eighth note B4, quarter rest. Pno. right hand: quarter rest, half note B4, quarter rest, half note A4. Pno. left hand: quarter note G3, half note F3, quarter rest, half note E3. Vla. and Vc. play a triplet of eighth notes: G3, A3, B3, followed by a quarter rest. Dynamics: *ppp* for the first triplet, *p* for the second.

Measure 59: A. Fl., Cl., Vln. I, Vln. II, Vla., and Vc. are silent. Glock. plays a quarter note G4, eighth note A4, eighth note B4, quarter rest, eighth note G4, eighth note A4, eighth note B4, quarter rest. Pno. right hand: quarter rest, half note B4, quarter rest, half note A4. Pno. left hand: quarter note G3, half note F3, quarter rest, half note E3. Vla. and Vc. play a triplet of eighth notes: G3, A3, B3, followed by a quarter rest. Dynamics: *ppp* for the first triplet, *p* for the second.

Measure 60: A. Fl., Cl., Vln. I, Vln. II, Vla., and Vc. are silent. Glock. plays a quarter note G4, eighth note A4, eighth note B4, quarter rest, eighth note G4, eighth note A4, eighth note B4, quarter rest. Pno. right hand: quarter rest, half note B4, quarter rest, half note A4. Pno. left hand: quarter note G3, half note F3, quarter rest, half note E3. Vla. and Vc. play a triplet of eighth notes: G3, A3, B3, followed by a quarter rest. Dynamics: *ppp* for the first triplet, *p* for the second.

Measure 61: A. Fl., Cl., Vln. I, Vln. II, Vla., and Vc. are silent. Glock. plays a quarter note G4, eighth note A4, eighth note B4, quarter rest, eighth note G4, eighth note A4, eighth note B4, quarter rest. Pno. right hand: quarter rest, half note B4, quarter rest, half note A4. Pno. left hand: quarter note G3, half note F3, quarter rest, half note E3. Vla. and Vc. play a triplet of eighth notes: G3, A3, B3, followed by a quarter rest. Dynamics: *ppp* for the first triplet, *p* for the second.

[illegible]

67

Picc. *fff*

E♭ Cl. *ff*

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

The musical score for measures 67-70 features the Piccolo and E♭ Clarinet. The Piccolo part begins with a fortissimo (*fff*) dynamic, playing a complex melodic line with various ornaments and slurs. The E♭ Clarinet part also starts with a fortissimo (*ff*) dynamic, featuring a five-measure rest followed by a melodic line with slurs and ornaments. The Glockenspiel, Piano, Violins I and II, Viola, and Cello parts are all silent throughout these measures, indicated by whole rests.

F Slightly faster
♩ = 54

71

Picc. *f* *pp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

Es. Cl. *senza vib.* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

Glock. *p* *ppp* *p*

Pno. *ppp sempre dolce* *p* *ppp* *p* *ppp* *p* *ppp* *p*

Vln. I *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

Vln. II *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

Vla. *p* *ppp* *p* *ppp* *p* *ppp* *p*

Vc. *p* *ppp* *p* *ppp* *p* *ppp* *p*

molto sul pont. *ord.* *molto sul pont.* *ord.*

trill *trill* *trill* *trill*

The sound of the harmonic should be emphasised with the fundamental tone murmuring beneath

G Slightly faster
♩ = 60

77

Picc. *mf* *ppp* *p* *f* *p*

E♭ Cl. *mf* *ppp* *p*

Glock. *mf*

Pno. *pp* *sempre dolce* *mf*

Vln. I *mf* *pp* *p* *mf* *f* *p*

Vln. II *mf* *pp* *p* *mf* *f* *f* *p*

Vla. *mf* *pp*

Vc. *mf* *pp*

con vib.

senza vib.

con vib. sul pont.

senza vib. ord.

con vib. sul pont.

H Slightly faster
♩ = 66

84

Picc. *f p* *ff* *mf* *p f p* *f p* *mf* *f*

E♭ Cl. *p* *f* *pp* *mf* *f* *mf* *p* *pp* *p* *mf* *f*

Glock. *p* *f* *f*

Pno. *p* *f* *mf* *f* *p* *f* *p* *mf* *f*

Vln. I *f* *p* *mf* *f* *p* *f* *mf* *p* *mf* *mf*

Vln. II *f* *p* *mf* *f* *f* *p* *mf*

Vla. *p* *f* *p* *f* *p* *f*

Vc. *p* *f* *p* *f* *p* *f*

sul A

I Slightly faster
♩ = 72

94

Picc. *ff* *p* *f* *p* *mf* *f*

E♭ Cl. *ff* *p* *mf* *f* *p* *f*

Glock. *ff* *f*

Pno. *ff* *p* *mf* *f* *p* *f*

Slightly faster
♩ = 72

I

Vln. I *ff* *p* *mf* *f* *pp* senza vib. con vib.

Vln. II *ff* *p* *mf* *f* *pp* senza vib. con vib.

Vla. *ff* *p* *mf* *f* *p* *pp* con vib.

Vc. *ff* *p* *mf* *f* *p* *pp* con vib.

J Slightly faster, pulsating with energy

$\text{♩} = 78$

104

Picc. *ff* *ffff*

E♭ Cl. *ff* *pp* *f* *pp* *f* *pp*

Glock. *ff*

Pno. *ff*

Vln. I *ff* *ppp*

Vln. II *ff* *ppp*

Vla. *molto sul pont.* *ff* *ord.* *sul pont.* *ff*

Vc. *molto sul pont.* *ff* *ord.* *pp* *f*

TAKE FLUTE

[illegible]

[illegible]

[illegible]

144

Fl.

p *ff* *p* *ff* *p* *ff* *p* *ff*

E♭ Cl.

p *ff* *p* *ff* *p* *ff* *p* *ff*

Glock.

dead-stroke *sfz*

Pno.

sfz *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vln. I

sfz *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vln. II

sfz *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vla.

sfz *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vc.

sfz *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

[illegible]

26

Fl.

156

p

sfz

P

ff

E♭ Cl.

p

sfz

TAKE BASS CLARINET

senza vib.

ppp

B. Cl.

ppp

Glock.

sfz

ff

dead-stroke

Pno.

sfz

ppp

ff

ppp

Red.

P

Vln. I

ff

sfz

pp

ff

pp

Vln. II

sfz

pp

ff

sul pont.

Vla.

sfz

p

ppp

p

Vc.

sfz

p

pizz.

arco

p

pizz.

p

166

Fl.

B. Cl.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

ppp

pp

ff

pp

ff

pp

pizz.

p

ff

ppp

8va

As if in anticipation

Detailed description of the musical score: The score is for measures 166 to 170. The Flute part has a melodic line starting in measure 168 with a forte (ff) dynamic. The Bass Clarinet part has a low, sustained note in measure 166, a half note in measure 167, and a half note in measure 168, with a forte (ff) dynamic. The Glockenspiel part has a melodic line starting in measure 168 with a forte (ff) dynamic. The Piano part has a complex texture with many notes, including a forte (ff) dynamic in measure 168. The Violin I part has a melodic line starting in measure 166 with a piano (pp) dynamic, a forte (ff) dynamic in measure 168, and a piano (pp) dynamic in measure 170. The Violin II part has a melodic line starting in measure 166 with a piano (pp) dynamic, a forte (ff) dynamic in measure 168, and a piano (pp) dynamic in measure 170. The Viola part has a melodic line starting in measure 166 with a piano (pp) dynamic, a forte (ff) dynamic in measure 168, and a piano (pp) dynamic in measure 170. The Violoncello part has a melodic line starting in measure 166 with a piano (p) dynamic, a forte (ff) dynamic in measure 168, and a piano (pp) dynamic in measure 170. The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

Looking for the Land that is Nowhere
Hommage à Horatiu Radulescu

for Theremin and String Octet

2010

Christian Mason

Instrumentation: Scordatura* String Octet with Theremin:

Theremin (with *Moogerfooger MF-101 Low-Pass Filter***)

Violin I (-2)

Violin II (non scord.)

Violin III (+1)

Violin IV (-1)

Viola I (non scord.)

Viola II (-2)

Violoncello (-1)

Contrabass (non scord.)

*Indicated by the number of semitones + or – from the standard tuning. Maximum +1 or -2 semitones. All strings remain tuned in 5ths.

**This can either be provided by the composer or bought from Moog Music at www.moogmusic.com

Note on performance:

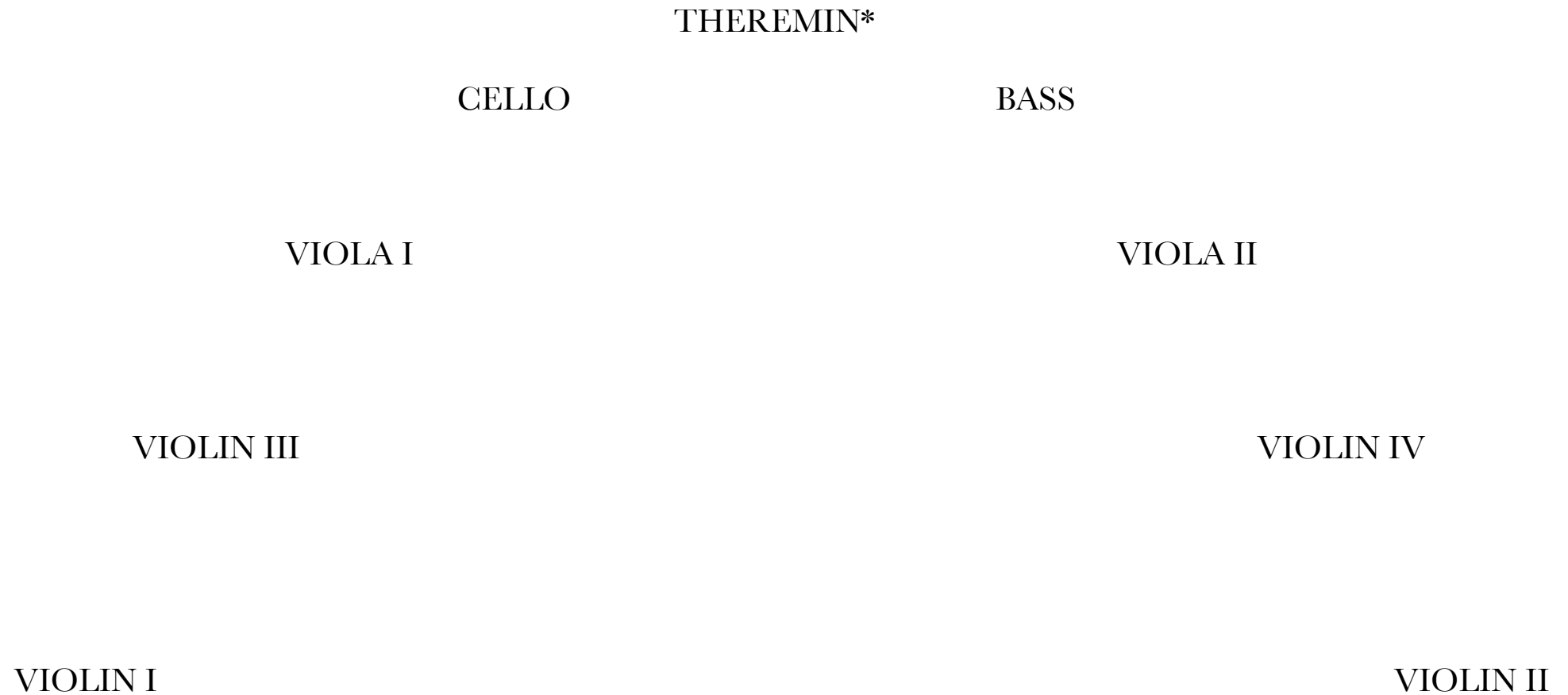
In order to exploit the possibilities of the scordatura the whole ensemble is treated as a single 'macro-instrument', with the 24 open strings (plus all the related harmonics) being the main material which it explores. The theremin exists at the heart of the ensemble, often holding together the lines and their spectral emanations which are shared around the strings. Even the most pointillistic moments were conceived as lines, and this should be conveyed in performance.

Score in C

Duration c.13 minutes

Christian Mason was one of the winners of the 2009 Royal Philharmonic Society Composition Prize and was consequently commissioned to write this work for the Philharmonia Music of Today Series. The first performance took place on June 29th 2010 at the Royal Festival Hall, played by members of the Philharmonia Orchestra with Lydia Kavina on Theremin.

Ensemble Layout



*It is essential that the theremin has sufficient space from surrounding instruments to avoid tuning interference.

N.B. The order of instruments in the score reflects their spatial layout: left to right here = top to bottom in the score.

SCORDATURA OPEN STRINGS and NATURAL HARMONICS (in all cases the 7th will sound slightly flat)

It is understood that the scordatura may result in unstable tuning.
To avoid this as far as possible it is recommended that scordatura
instruments are prepared some days in advance of the performance.

I

II

III

IV

This musical score is for a string ensemble, featuring eight parts: Violin I (scord. -2), Violin III (scord. +1), Viola I (non-scord.), Violoncello (scord. -1), Contrabass (non-scord.), Viola II (scord. -2), Violin IV (scord. -1), and Violin II (non-scord.). The score is divided into four measures, labeled I, II, III, and IV at the top. Each measure contains a system of staves for the instruments. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (e.g., 8^{ma} , 8^{va}) to indicate specific tuning and harmonic instructions. The staves are arranged in a traditional orchestral layout, with Violin I and Violin III at the top, followed by Viola I, Violoncello, Contrabass, Viola II, Violin IV, and Violin II at the bottom. The score is written in 4/4 time, and the key signature is not explicitly stated but appears to be C major or a related key.

Looking for the Land that is Nowhere

Hommage à Horatiu Radulescu

Christian Mason (January-May 2010)

G.P. (c. 10 sec.)

2

Vln. I
(-2)

Vln. III
(+1)

Vla. I

Vc.
(-1)

Th.

Cb.

Vla. II
(-2)

Vln. IV
(-1)

Vln. II

Pizz. should be articulated
approx. half way between
stopped note and bridge
for a sound with a twangy attack

Sul IV
senza vib.
pizz.

arco flautando

pizz.

arco flautando

pizz.

arco flautando

senza vib.
arco

sempre flautando

ff

p

ff

ff

p

ff

p

ff

pp

ff

pp

ff

pp

ff

pp

p

ff

[illegible]

[illegible]

20

Vln. I (-2)

Vln. III (+1)

Vla. I

Vc. (-1)

Th.

Cb.

Vla. II (-2)

Vln. IV (-1)

Vln. II

ff

p *ff*

p *ff*

p *ff*

pizz. *f*

arco *p* *ff*

nat. harm. gliss. *fffz* *ppp* *fff* *ppp* *fffz* *ppp*

FILTER OFF

ppp *fff* *ppp* *ppp* *fff* *ppp*

ord. *fffz* *ppp* *fffz* *fp* *ppp*

pizz. *f*

arco. *p*

p *ff*

p *ff*

p *ff*

p *ff*

fff

[illegible]

[illegible]

58

Vln. I (-2)

pizz. *ff* arco sul pont. *sffz* pizz. *ff* IV arco sul pont. *sffz* *p* *sffz* *sfz* *sfz* ord. *pp* *ff* *pp*

Vln. III (+1)

pizz. *ff* arco *sfz* arco sul pont. *sffz* pizz. *ff* arco ord. *sfz* pizz. *sfz* *sfz* *pp* *ff* *sfz* *sfz* *sfz* *sfz* *pp* *ff*

Vla. I

arco *sfz* pizz. *ff* arco *sfz* pizz. *ff* arco *sfz* pizz. *ff* arco *sfz* ord. *pp* *ff* *sfz* *sfz* *sfz* *sfz* *pp*

Vc. (-1)

sul pont. ord. *sffz* (non-harm.) *f* *p* *f* *sffz* sul pont. *sffz* ord. *p*

Th.

p *f* *f* *gliss.* *gliss.*

Cb.

molto sul pont. ord. *sffz* *p* *f* *p* *f* *sffz* ord.

Vla. II (-2)

pizz. *ff* arco sul pont. *sffz* pizz. *ff* arco sul pont. *sffz* *f* *sfz* *sfz* ord. *p* *ff* *sffz* *sfz* *sffz*

Vln. IV (-1)

arco *sfz* pizz. *sffz* arco sul pont. *sffz* ord. *sfz* *pp* *ff* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vln. II

sffz *sffz* *sffz* *sfz* *sffz* *sfz* *sffz* *sfz* *sffz* *sfz* *sffz* *sfz*

[illegible]

[illegible]

F

95

Vln. I (-2)

Vln. III (+1)

Vla. I

Vc. (-1)

Th.

Cb.

Vla. II (-2)

Vln. IV (-1)

Vln. II

p *5* *5* *5* *5* *5* *ff* *5* *5* *mf* *5* *5* *5* *5*

mf *f* *fff* *f* *fff*

f *fff* *sfz*

pizz. *ff* *arco con vib.* *f* *p*

f *p*

f *pp* *f* *p*

f *fff* *f* *f* *fff* *f* *fff*

f *fff* *f* *fff*

ff *3* *p* *ff* *p* *ff* *mf* *ff* *3* *mf* *3*

99

Vln. I (-2)

f *ff* *fff* *fffz* *fffz*

Vln. III (+1)

f *ff* *ff* *fff*

Vla. I

sfz *sfz* *f* *ff* *ff* *fff* *fff* *fff*

Vc. (-1)

f *ff marcato* *fff*

Th.

f *ff* *fff* *fff* *fff* *fff*

Cb.

f *ff marcato* *fff* *ord.*

Vla. II (-2)

f *ff* *fff* *ff* *fff* *p* *fff*

Vln. IV (-1)

f *ff* *fff* *ff* *fff* *ff*

Vln. II

f *ff* *fff* *fff* *fffz* *fffz*

Poco a poco rallentando
(reaching ♩ = 60 at letter

7

104

Vln. I (-2)

ff con forza

Vln. III (+1)

sul pont.

fffz

Vla. I

sul pont.

fffz

ord.

ff

pp

Vc. (-1)

pizz.

fffz

arco sul pont.

sfz

Th.

ff

pp

Cb.

pizz.

fffz

ff sempre

Vla. II (-2)

sul pont.

fffz

Vln. IV (-1)

fffz

ff

Vln. II

fffz

109

(rall.)

Vln. I (-2)

Vln. III (+1)

Vla. I

Vc. (-1)

Th.

Cb.

Vla. II (-2)

Vln. IV (-1)

Vln. II

sul pont. *ord.*

sfz

ff *pp*

sfz *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

113

Vln. I (-2)

p *f* *3* *sul pont.* *II* *sul pont.* *II* *ord.* *3*

Vln. III (+1)

p *f* *IV*

Vla. I

p *f* *III*

Vc. (-1)

pizz. *p* *arco sul pont.* *sfz* *ord.* *f*

Th.

ff *pp* *p* *f* *pp* *ff* *pp*

Cb.

Vla. II (-2)

Vln. IV (-1)

p *fp* *II* *II* *sul pont.* *ord.* *p* *sfz* *sul pont.* *ord.* *p* *f*

Vln. II

sfz *sfz* *sfz* *p* *fp* *fp* *ord.* *sfz* *sfz* *sfz* *sfz*

sul pont.

senza vib. —————

118

Vln. I (-2) *ppp*

ord. ————— sul pont.

sfz *pp*

Vln. III (+1)

ord. ————— sul pont.

sfz *pp*

Vla. I

p *mf* *f* *p* *sfz* *p* *sfz* *p* *ff*

sul pont.

Vc. (-1)

senza vib. —————

ppp

pizz. *f*

arco *sfz*

flautando *p* *f*

sul pont. *sfz* *p*

pizz. *f*

Th.

Cb.

p

arco

pizz. *f*

arco *sfz*

pizz. *sfz*

sfz *sfz*

arco *p* *f*

Vla. II (-2)

sul pont. *sfz* *p* ord. *pp* sempre flautando

senza vib. —————

Vln. IV (-1) *ppp*

sul pont. *sfz* *sfz*

ord. sul pont. *sfz* *sfz*

Vln. II

f *p* *sfz* ord. *p* *sfz*

sul pont. ————— ord. *p* *sfz*

play X 3 (rall.)

123

Vln. I (-2)

Vln. III (+1)

Vla. I

Vc. (-1)

Th.

Cb.

Vln. II (-2)

Vln. IV (-1)

Vln. II

ord.

p

sfz

ppp

senza vib

f

play X 3

ord.

p

sfz

pp

sul pont.

pizz.

f

pizz.

f

arco

p

f

arco

pizz.

f

arco

pp

f

f

pp

ff

pp

p

ff

pp

pizz.

f

arco flautando

p

f

p

f

arco flautando

p

f

senza vib

ppp

f

p

f

sul pont.

f

pp

mf

ppp

f

p

f

ord.

sul pont.

ord.

p

pizz.

f

arco

f

p

f

ord.

sul pont.

ord.

p

pizz.

f

arco

sfz

pp

f

129

Vln. I (-2)

arco

pizz.

arco

play X 2

sul pont.

fp

fp

fp

fp

ff

play X 3

arco

Vln. III (+1)

pizz.

arco

f

p

f

f

pizz.

arco

ff

Vla. I

arco

pizz.

arco

sul pont.

ord.

sul pont.

ord.

p

f

p

f

fp

fp

ff

Vc. (-1)

p

f

p

ff

Th.

p

f

ff > *pp*

Cb.

pizz.

arco

sul pont.

f

sfz

p

p

f

p

Vla. II (-2)

p

f

f

fp

fp

ff

sul pont.

ord.

Vln. IV (-1)

pizz.

f

ff

Vln. II

pizz.

arco

f

fp

f

fp

fp

ff

143

Vln. I (-2)

Vln. III (+1)

Vla. I

Vc. (-1)

Th.

Cb.

Vla. II (-2)

Vln. IV (-1)

Vln. II

f *p* *f* *f* *ff* *ff* *ff*

p *f* *ff* *ff* *ff*

ff *ff* *ff*

p *ff* *f* *ff* *f*

p *f* *p* *f*

sfz *sfz* *sfz* *p* *ffz* *ffz*

f *ff*

f *f* *p* *f* *ff*

f *ff*

pizz. arco ord. sul pont. ord. sul pont.

flautando ord. sul pont.

arco ord. flautando sul pont.

II I sul pont. ord. sul pont.

f *ff*

148

Vln. I (-2) *f* sempre espress.

Vln. III (+1) *f* marcato

Vla. I *p* *f* sempre espress.

Vc. (-1) ord. *f* espress. arco flautando *p* *f*

Th. *p* *f*

Cb. arco ord. *f* espress. *f* flautando *p* *f*

Vla. II (-2) ord. *f* sempre espress. sul pont. *f*

Vln. IV (-1) pizz *fff* arco *p* *f* pizz *fff* sempre arco pizz

Vln. II *f* sempre espress.

152

Vln. I
(-2)

Vln. III
(+1)

Vla. I

Vc.
(-1)

Th.

Cb.

Vla. II
(-2)

Vln. IV
(-1)

Vln. II

p *f* *ff* *pp* *ord.* *flautando* *sul pont.* *arco* *pizz*

[illegible]

[illegible]

[illegible]

[illegible]

172

Vln. I (-2)

flautando

p

Vln. III (+1)

II
III

p *f*

flautando

p

flautando

p

Vla. I

sul tasto

Vibrato is proportional to dynamics ranging from senza vib. at *ppp* to molto vib. at *f*

ppp *f* *ppp* *f*

ord.

Vc. (-1)

p *f* *p* *f* *p*

I

IV

f *p* *f* *p*

Th.

p *f* *p* *f* *p*

Cb.

f *p* *f* *p*

7 7

1 3

Vla. II (-2)

sul tasto

Vibrato is proportional to dynamics ranging from senza vib. at *ppp* to molto vib. at *f*

ppp *f* *ppp* *f*

ord.

Vln. IV (-1)

f *p* *f* *p* *f* *p* *f*

II
III

Vln. II

176

Vln. I (-2)

p *f* *p* *f* *p* *f*

Vln. III (+1)

p *f*

Vla. I

sul pont. *ppp* *f* molto sul pont.

Vc. (-1)

I IV *f* *p* *f* *p*

Th.

f *p* *f* *p*

Cb.

III *f* *p* *f* *p* *f* *p*

Vla. II (-2)

sul pont. *ppp* *f* molto sul pont.

Vln. IV (-1)

flautando *p* *p* *f*

Vln. II

p *f*

180

Vln. I (-2)

Always slur glissandi on the natural harmonics

Vln. III (+1)

Always slur glissandi on the natural harmonics

Vla. I

ord. I

Always slur glissandi on the natural harmonics

Vc. (-1)

Th.

Cb.

Vla. II (-2)

ord. II

Always slur glissandi on the natural harmonics

Vln. IV (-1)

Always slur glissandi on the natural harmonics

Vln. II

Always slur glissandi on the natural harmonics

Dynamic markings: *sfz*, *p*, *f*

Performance instructions: Always slur glissandi on the natural harmonics

Rehearsal marks: I, II, III, IV

Tempo/Character: *Ethereal, glistening*

183

Vln. I (-2)

Vln. III (+1)

Vla. I

Vc. (-1)

Th.

Cb.

Vla. II (-2)

Vln. IV (-1)

Vln. II

Like distant bells chiming
 accent indicates *fp* type attack within the notated dynamic context

Vln. I (-2)

Vln. III (+1)

Vla. I

Vc. (-1)
 pizz.
f dolce

Th.

Cb.

Vla. II (-2)

Vln. IV (-1)

Vln. II

fast, light bow stroke on open all E's

p *pp* *pppp* *ppppp* *fff*

p *pp* *ppp* *pppp* *ppppp* *fff*

p *pp* *ppp* *pppp* *ppppp* *fff*

f dolce *f dolce*

fp *fp* *fp* *fp* *fp* *fp*

p *f* *pp* *f* *ppp* *f* *pppp* *f*

p *pp* *ppp* *ppppp* *fff*

p *pp* *ppp* *pppp* *ppppp* *fff*

p *p < f* *pp* *p < f* *p < f* *pppp* *p < f* *ppppp* *p < f* *ppppp* *fff*

On Love and Death

- 5 Rossetti Songs -

for Soprano and Piano

2009 – 2011

Christian Mason

On Love and Death

- 5 Rossetti Songs -

The songs can either be performed individually or as a complete set in the following order:

	Page
1. <i>In an Halcyon Sea</i> (2009) – c. 2.30 minutes.....	1
2. <i>Leaf, Flower, Stone</i> (2010) – c. 7 minutes.....	6
3. <i>Through Light, Through Dark</i> (2011) – c. 3 minutes.....	16
4. <i>Remember/Forget</i> (2009/10) – c. 3.30 minutes.....	20
5. <i>Heaven's Chimes are Slow</i> (2010/11) – c. 7 minutes.....	24

Total Duration: c. 23 minutes

The words are taken from the following poems by Christina Rossetti (1830 - 94):

1. *A Birthday*
2. *To-day and To-morrow*
3. *What Good Shall My Life Do Me?*
4. *He and She*
5. *'Heaven's Chimes Are Slow...'*

From *Christina Rossetti – Selected Poems*, Edited by C.H. Sisson, Carcanet, 1984.

The verses used are printed on the following page, though the songs don't necessarily use all the words of the poems, and in some cases the poems are re-structured in the songs.

In an Halcyon Sea was commissioned by Rod and Nilla Freeman for their friend Sara on her 40th birthday in 2009.

The music of *Remember/Forget* is based on the original incidental music written for Peter Gill's play *Another Door Closed*, produced at Theatre Royal Bath in August 2009.

On Love and Death – 5 Rossetti Songs was first performed by Emily Hindrichs and Joseph Middleton at Aldeburgh Church on October 20th 2012, as part of the Britten Weekend.

1. In a Halcyon Sea (from *A Birthday*)

My heart is like a singing bird
Whose nest is in a watered shoot:
My heart is like an apple-tree
Whose boughs are bent with thickset fruit;
My heart is like a rainbow shell
That paddles in a halcyon sea;
My heart is gladder than all these
Because my love is come to me.

2. Leaf, Flower, Stone (from *To-day and Tomorrow*)

All the world is out in leaf,
Half the world in flower,
Earth has waited weeks and weeks
For this special hour:
Faint the rainbow comes and goes
On a sunny shower.

All the world is making love:
Bird to bird in bushes,
Beast to beast in glades, and frog
To frog among the rushes:
Wake, O south wind sweet with spice,
Wake the rose to blushes.

Life breaks forth to right and left –
Pipe wild-wood notes cheery.
Nevertheless there are the dead
Fast asleep and weary –
To-day we live, to-day we love,
Wake and listen, deary.

3. Through Light, Through Dark (from *What Good Shall My Life Do Me?*)

No hope in life: yet is there hope
In death, the threshold of man's scope.
Man yearneth (as the heliotrope

For ever seeks the sun) through light,
Through dark, for Love: all, read aright,
Is Love, for Love is infinite.

4. Remember/Forget (from *He and She*)

'Should one of us remember,
And one of us forget,
I wish I knew what each will do,
But who can tell as yet?'

'Should one of us remember,
And one of us forget,
I promise you what I will do –
And I'm content to wait for you,
And not be sure as yet.'

5. Heaven's Chimes Are Slow (from '*Heaven's Chimes Are Slow...*')

Heaven's chimes are slow, but sure to strike at last:
Earth's sands are slow, but surely dropping thro':
And much we have to suffer, much to do,
Before the time be past.

Chimes that keep time are neither slow nor fast:
Not many are the numbered sands nor few:
A time to suffer, and a time to do,
And then the time is past.

Dedicated to Harrison Birtwistle

1. In a Halcyon Sea

Christina Rossetti

Christian Mason
(2009)

Calm, contemplative

♩ = 45
senza vib.
pp

The first system of the musical score is in 5/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a half note 'mmm' followed by a half note rest, then a half note 'aaa' followed by a half note rest. The piano accompaniment consists of two staves. The right hand starts with a half note 'f' followed by a half note 'pp', then a half note rest. The left hand starts with a half note 'Ped.' followed by a half note rest. The system concludes with a double bar line.

The second system of the musical score is in 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a half note 'pp' followed by a half note 'mf', then a half note rest. The piano accompaniment consists of two staves. The right hand starts with a half note 'sfz' followed by a half note 'pp', then a half note 'p'. The left hand starts with a half note 'Ped.' followed by a half note rest. The system concludes with a double bar line.

The third system of the musical score is in 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a half note 'pp' followed by a half note 'f', then a half note rest. The piano accompaniment consists of two staves. The right hand starts with a half note 'f' followed by a half note 'pp', then a half note 'f'. The left hand starts with a half note 'Ped.' followed by a half note rest. The system concludes with a double bar line.

A**Intimate, intense**use minimal vibrato and
aim for a pure tone of voice

7 *p* *f*

my heart my

f *p* *ppp* *f*

p

Red.

9 *p* *f* *fp*

heart my

p *ppp* *f* *f*

pp

8vb

Red.

11 *f* *p*

heart my heart my heart is like a

p *pp*

(8)

B Exuberant, joyful

13 *f* *5* *3* *p* *breathy/half-whispered* *ord.* *mf*

a sing - ing bird whose nest is in a wat-ered shoot an

f *p* *ff* *5* *3* *pp*

pp dolce

15 *p* *breathy/half-whispered* *3* *mf* *ord.* *f*

app - le tree whose boughs are bent with thick - set fruit a

p *3* *3* *5*

p dolce

17

rain - bow shell that

f *6* *7* *5* *p*

f *8^{va}* *8^{vb}* *Ped.*

18

padd - - les in a hal - cyon sea - a

ff

10

3

6

(8)

19

eee - a - eee - a - eee - a - eee - a - eee - a - eee - a -

ppp

3

3

(8)

C Reflective, content

21

eee my heart is glad - der than all these

p

3

3

ppp

p

(8)

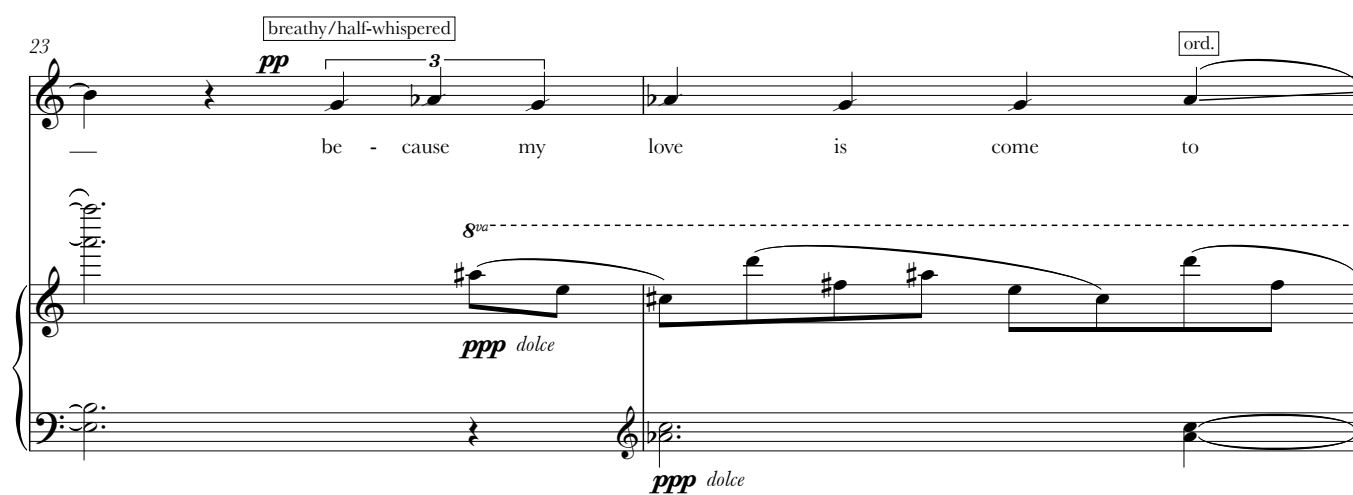
23 breathy/half-whispered

pp 3 ord.

be - cause my love is come to

ppp dolce *8va*

ppp dolce

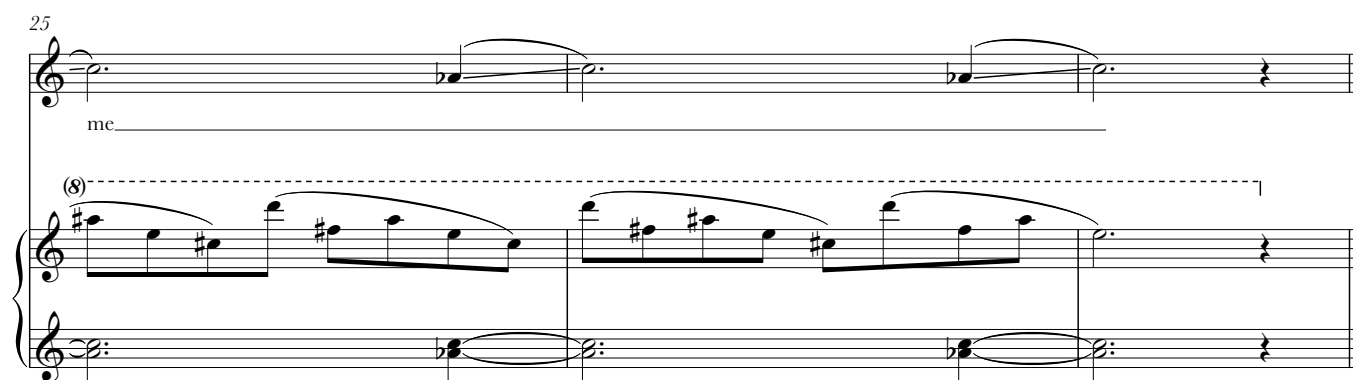


rall. ♩ = c.30

25

me

(8)



2. Leaf, Flower, Stone

Christina Rossetti

Christian Mason
(2010)

Fluid, Spontaneous
♩ = 66

8^{va}

pp *ff* *ppp*

6 7

2 (8) *p* 9 10

3 (8) *f* 11 12 12

4 (8) *ff* 12 12 *ff* 12

5 (8) *ff* 12 12 12

4/4

6

12 12 12 12

f

A Introspectively excited

7 *p*

All the world is out in leaf in leaf out in leaf

ppp

12

Half the world in flower flower flow - -

B Anticipatory

15 *fp* *fp* *pp* *fp* *pp*

-er flow - er _____ Earth has wait - ed wait - ed

(8)

(8)

20 *fp* *pp* *fp* *ppp* *fp* *pp* *fp* *pp*

wait - ed wait - - ed wait - ed wait - ed

(8)

(8)

25 *fp* *ppp* *fp* *pp* *ff* **C** Joyful, Exuberant

wait - - ed wai - - - - ted _____ weeks and weeks _____

(8)

(8)

ff

30 *p* *ff* *f*

and _____ weeks _____ and _____ weeks _____ for this special hour _____

ff

34 *pp*

faint the rain - bow

p *pp*

6 7

8^{va}

36 *f* *p* *p*

comes _____ and goes _____ on a sun - ny show - -

8^{va}

(8)

38 *mf* *fppp* *fppp* *fppp* *fppp*

er show

5

8^{va}

39

er show

(8)

fppp *fppp* *fppp* *fppp* *fppp*

40

er show

(8)

fppp *fppp* *fppp* *fppp* *fppp* *fppp*

41

show er

(8)

fppp *fppp* *fppp* *ff*

fp *f*

fp *f*

fp *f*

42

rain bow show er

(8)

fppp *fppp* *fppp* *ff*

fp *f*

fp *f*

fp *f*

44 *fp* *f* *fp* *f*

rain - bow show - er

p *p*

D

47 *ff* *mf* 3 3 3 5

All the world the world is ma - king love love love love

ff 6

Red.

51 *tr* 5 6 3 *tr* 3

bird bird to bird in bu - shes

f *pp* 3 3

Red.

E

55 *f*

beast to beast in glades and

f

Red.

60

frog to frog a - mong the rush - es wake

64 *ff*

o south wind sweet with spice wake wake the

ff

67

rose _____ to blu - - - shes

And.

p

F Slightly slower, wistful
♩ = 60

70

p

life _____ breaks forth _____ to _____

pp

pp

76

_____ right and left _____ pipe wild wood notes _____ cheer

pp

82

ppp dolce espress.

ppp dolce espress.

pp

N -

G Melancholic

87

mf

pp

pp

mf

ev - er - the-less there are the dead fast a-sleep and wear -

Ped.

Ped.

92

pp

p

to -

Ped.

Ped.

95 *f* *p* *f*

day we live to - day we love

(8)

98 *pp* *p*

love wake and lis - ten dear -

(8)

102 *mf* *p* *f* *ppp*

- y dear - - y

(8)

Christian Mason
(May 2011)

[illegible]

14 *ppp* *fp* *pp* *pp* *p*

in death the thresh-old of mans scope man yearn - - eth as the

f pp *f p*

8^{va}

A Flowing

19 *f* *p* *f*

he - li - o - trope for - ev - er seeks the sun

ffz *p* *f pp* *f pp* *f pp* *f pp* *ffz*

8^{va}

22 *ff* *p*

through light

f pp *f pp* *f pp*

23 *f* *ff* *fp* 3

through dark 5

f *pp* 5 *f* *pp* 6 7 7

sffz *f* *f*

24 *f* *ff* 3

through dark

f *p* 7 6 5 *f* *p* *f* *p* 3

sffz

25 *p* *ff* *ff* 3

for

f *p* 3 *ff* *sffz*

sffz *sffz*

B Impassioned

26

love.

fff

fffz

p

fffz

fffz

fffz

28

love.

fff

sffz

p

fff

sffz

sffz sffz

30

love

fff

pp

p

fff

pp

8^{va}

8^{ub}

4. Remember/Forget

Christina Rossetti

Christian Mason
(October 2010)

A Slow, fluid, mysterious, delicate
♩ = 45

pp *mp > pp* *pp* *mf > pp*

Should _____ one _____

ppp *pp*

5 *pp* *f > pp* *pp* *ff* *p*

of _____ us _____ re -

p *mf*

B 9 *f* *p*

mem - ber _____ and _____ one _____ of us _____ one_

p sempre *pp sempre*

p *mf*

12 *f* *p* *f* *p* *f*

of us for - get I wish I knew

15 *f* *pp* *ff* *pp*

what each will do but

18 *f* *pp*

who can tell as yet yet

C

21 *pp fpp* *f* *pp* *fpp*

— should one — of us re- mem - ber — and one of us for -

p cantabile *pp* *f* *p* *pp* *f*

p *f*

25 *f* *fpp* *fpp* *fpp* *fpp*

- get I prom - ise you what I will do — and i'm con -

p *pp* *f* *p* *pp* *f*

f *p*

29 *fp* *fp* *fp* *fp* *f* *p* *pp*

tent to wait for you you you you — and not be sure as yet —

3 p *pp* *f* *3 p* *pp* *3 p*

ff *pp*

D

33 *f* *ppp* *mf* *ppp* *mf* *pp*

for - - - get yet for -

p *sempre*

p *sempre*

Ed.

37 *mf* *pp* *mf* *p* *mf* *p* *mf*

- get yet for - - get yet

mf

5. Heaven's Chimes Are Slow

Christina Rossetti

Christian Mason
(Nov. 2010 - Jan. 2011)Ecstatically serene,
Infinitely delicate

♩ = c.20

First system of the musical score. The vocal line (treble clef) begins with a *ppp* dynamic, followed by a *p* dynamic and a *fp* dynamic. The lyrics are "Hea - vens chimes are slow _____ are". The piano accompaniment (grand staff) features a *ppp* dynamic in the right hand and a *ppp* dynamic in the left hand. The right hand has a *f* dynamic and a *p* dynamic. The left hand has a *p* dynamic. The tempo is marked "slow".

Second system of the musical score. The vocal line (treble clef) continues with a *ppp* dynamic, a *mf* dynamic, a *fp* dynamic, and a *ppp* dynamic. The lyrics are "slow _____ are slow _____". The piano accompaniment (grand staff) features a *ppp* dynamic in the right hand and a *ppp* dynamic in the left hand. The right hand has a *f* dynamic and a *p* dynamic. The left hand has a *p* dynamic. The tempo is marked "slow".

A

Third system of the musical score, marked with a section symbol 'A'. The vocal line (treble clef) begins with a *fp* dynamic, followed by a *pp* dynamic, a *ff* dynamic, a *pp* dynamic, a *fp* dynamic, and a *f* dynamic. The lyrics are "Hea - vens chimes are slow _____ but _____ sure to strike at". The piano accompaniment (grand staff) features a *f* dynamic, a *ppp* dynamic, a *p* dynamic, a *ppp* dynamic, a *ff* dynamic, a *pp* dynamic, a *p* dynamic, and a *f* dynamic. The left hand has a *pp* dynamic and a *mf* dynamic. The tempo is marked "slow".

12 *fp* *ppp* *p* *f* 3 3

last Earth's sands are slow but

f *p* 3 *f* *p* 3 *f*

ppp *mf* *pp* *mf*

16

sure - ly dropp-ing through and much we have to suf-fer much to

pp *p* *fp* *fp* *fp*

p *f* *p* *f* *p* *f* *p* *p* *mf* *p* *mf*

20

fp *f* *p* *f* *p* *f* *p*

do _____ be - fore the time be time be time be

f *f* *p* *f* *p* *ff* *p* *f*

Sos. Ped. sempre until bar 34

24 *f* *p* *f* *pp* *p* *f* *p*

time be time be time be

p *ff* *p* *fff* *p* *p* *ff* *p*

Ped.

27 *f* *pp* *p* *f* *p*

time be time be

ff *f* *p* *p* *ff* *p* *ff* *p*

Ped.

29 *f* *pp* *p* *f* *p*

time be be past

ff *pp* *pp* *p* *ff* *ff* *ff* *ff*

Ped.

31 *ppp* *p* *pp*

past past

f *pp* *ff* *pp* *p* *pp*

ff *ff*

33 *f* *ppp*

past

f *p* *pp*

pp *pp* *ff*

D Incandescent, Effusive

♩ = c.48

35 *f*

chimes that keep time are nei - ther slow nor

ff *sempre con forza*

(trem. as fast as possible)

ff *Ped. sempre, but gently lift if resonance becomes too big*

f

38 *mf*

fast not ma - ny are the num-bered sands nor

mf

E Wildly Clangorous

41 *ff*

few A time to

ff *sempre con forza*

p *pp* *ff* *Red.*

44

suff - er and a time to

46 *fff*

do _____ and _____ and _____

fff

48

then the _____ and _____ then the _____ and.

ff *f*

51

then the time _____ is past

p *pp*

55 *p* *pp* *Red.*

58 *ppp* *pppp* *Red.*

F Very slow, serene, wistful
♩ = c.30

60 *pp* *f* *pp* *p* *ppp* *p*

time is past time is past

Very long: pause until after the
sound has decayed completely

64 *ppp* *p*

Very long: pause until after the
sound has decayed completely



Incandescence

for Cello Solo

Christian J. J. J.

April 2011

for Jean-Guihen Queyras

Incandescence

Cello Solo

April 2011

Christian Mason

Open strings resounding...

Overtones emanating...

Low lines lingering...

Harmonics flying like sparks of light...

Dark deep tones becoming bright...

To 'incandesce' is to emit both light and heat, to *glow* with heat.

Performance Notes

- All **non-standard performance techniques** and noteheads are explained in boxed text where they occur in the score.
- While **trills and tremolandi** are notated with 5 beam-lines, they should be played expressively and with rubato as seems appropriate to the musical context. For example, trill speed could follow dynamic contour or phrase structure.
- Unless specified with a specific fingering (diamond note-head) in a lower position, all **melodies of natural harmonics** are expected/intended to be played in the region at the edge of and beyond the fingerboard.
- The use of **vibrato on natural harmonics** is an important aspect of the piece and is achieved by pushing or pulling the string either in a sideways motion, or slightly down/up (never touching the fingerboard) while the finger remains on the nodal point.
- In the score **tuning of harmonics** has been approximated to the nearest semitone only for simplicity of notation, in performance the tuning of harmonics should nevertheless be 'natural' with 7th and 11th partials sounding slightly flat.
- While the piece is divided into five **movements**, there should nevertheless be a sense of continuous flow through the whole form.

Duration: c. 15 minutes

Incandescence was commissioned by Aldeburgh Festival and first performed by Jean-Guihen Queyras at the Snape Maltings Concert Hall on June 21st 2011

for Jean-Guihen Queyras

INCANDESCENCE

- Prelude -

Christian Mason
(April 2011)

Timeless - like distant waves or breath sounds: "shh" and "sss"
Very free and natural sounding, with ample rubato

♩ = c. 60

Bow on the bridge,
mostly noise

Violoncello

play 2 X

bridge ----- Msp. flautando

mainly high harmonics should be audible

bridge ----- Msp. flautando

It is ok if the instability of the high harmonics is audible...

bend string to create vib.

ord.

Msp. flautando

Sp. -----

p *pp* *p* *ppp* *mf* *p* *ppp*

ord.

bend/push string to create vib.

7

f *p* *ppp* *ffp* *ffp* *ffp* *pp* *f*

bend/push string to create vib.

pitch change requires the slightest movement of a single finger

accel. ♩ = c. 120 ♩ = c. 60

ord.

play 2 X

accel. ♩ = c. 180 rall. ♩ = c. 60

ord.

12

pp *ff*

play 3 X

accel. ♩ = c. 240 rall.

play 5 X

p *ff*

Extremely slow, spacious

♩ = c. 40

bend/push string to create vib.

18

p *f* *pp* *mf* *ppp* *f*

3

mf *ppp*

- Episode I -

Wild, Elemental, Mercurial

♩ = c.60

23 St. Msp. ord. II III IV V

ppp < fff sffz > p < fff sffz pp fff

Mst. p dolce misterioso 3 3 mf ppp

A tempo

♩ = c.60

30 ord. Msp. rall. . . . ♩ = c.45 accel. . . . ♩ = c.60

p < fff sffz p p < ff p < ff p < ff p < ff p < ff

Msp. + ord. accel. . . .

sffz p < f f p < ff p < ff p < ff

♩ = c.75

accel. . . . ♩ = c.90

35 Sp. ord. Msp. + ord. II flautando: fast, light bows

ff sffz pp p < ff p < ff sffz p

ff

rall. . . .

♩ = c.45

39

p

42

I II I II I II St. I ord. IV III I St.

pp *f* *mf* *pp* *f* *pp* *f* *pp* *p* *f* *p*

46

ord. IV St. pizz. III arco pizz. II arco pizz. arco poco Sp. III IV II

p *ff* *p* *mf* *p* *f* *pp* *f* *ppp* *f* *ff* subito

51

III II sul IV Mst. 6

pp subito

Slightly faster
♩ = c. 54

p dolce misterioso

56

sul III 6

"Clarinet Tone": bow approximately half way between the stopped note and the bridge (extreme 'molto sul tasto')

ppp espress.

- Interlude -

Extremely slow, relaxed and flexible: like wisps of cloud on a summers day...
♩ = c. 45

62 ord.

ff *pp* *p* *pp* *f* *ff* *p* *fp* *fp* *fp* *fp* *fp*

Slightly faster ♩ = c. 48

66

67

68

69

70

71

72

73

Slightly faster ♩ = c. 52

74

75

76

77

78

79

80

81

Slightly faster ♩ = c. 55

82

83

84

85

86

87

88

89

Slightly faster ♩ = c. 58

90

91

92

93

94

95

96

97

- Episode II -

Serene, delicate, wistful, melancholy

♩ = c.54

83

pp dolce espress. *mf* *f* *pp* *mf* *pp* *f* *p*

I 8va III

89

f *pp dolce espress.* *f* *p* *ff* *pp dolce espress.* *mp molto espress.*

Stringendo Allargando A tempo

99

ff *pp* *mf* *pp* *sffz* *pp* *f* *pp* *sffz* *pp* *ff* *p* *sffz* *p* *f*

Sp. -----> ord.

108

pp dolce espress. *ff* *fppp*

Resonant and energised,
as fast as possible!

112

I IV II III I IV II III I IV II III I IV II III I IV II III I IV II III I IV II III

ff *ppp*

Mellifluous

♩ = c. 60

harmonics should sound more clearly than
fundamentals, as if singing above a drone

sempre flautando

113

3

pp *f* *pp* *f* *pp* *f*

118

3

pp *f* *pp* *f* *pp* *ff* *p*

124

5

3

ff *pp* *ff* *mf*

Overflowing with excitement!

129

pp sfz pp sfz pp sfz pp sfz sfz sfz p sfz sfz p sfz p sfz sfz sfz p

131

sfz mf sfz mf sfz mf sfz sfz sfz mf sfz mf sffz f sffz f sffz f sffz f sffz f sffz sfz sfz f sffz f sffz sfz sfz

133

sffz sempre

rall.

135

sffz p sffz p pp flautando espress. ppp p

137 $\text{♩} = c.45$

sffz p sffz p pp flautando espress. ppp p

Mst.

- Postlude -

Slow, strange and primal - like a whale singing to the stars!

♩ = c. 54

144 Bow on the bridge, mostly noise

ord. feathered beams + harmonics = gliss faster in the lower regions because there is more space between lower partials.

13

S.p. -----> S.t.

5

ord. non-harm. on gliss: press string down between harmonics

p *fff con forza* *ppp* *p < f* *p < f* *p < f* *pp*

148

p < ff *p < ff* *p < ff* *p < ff* *p < ff* *p < ff* *p < ff* *p < ff* *p* *f* *p*

152

mf *pp* *f* *p*

13

S.p. ----->

fff con forza

molto accel. ♩ = c. 108

A tempo ♩ = c. 54

157 Mst. flautando

ord.

5

ppp *p < ff* *p < f* *p < ff* *p < f* *p < ff* *p < f* *p < ff* *p < f* *p < ff* *p < f* *p < ff* *p < f*

rall.

162

13

S.p. -----> Mst. flautando

ord.

3

pp *mf* *pp* *fff con forza* *ff* *f* *mf* *sfz* *pp*

Gradully dancing into a wild folkloristic ecstasy,
as if in a trance of quasi-improvisatory inspiration...

♩ = c. 45

using fast, full length bow strokes

accel.

171 ord.

ff pp ff pp ff pp ff pp ff pp ff pp ff pp ff pp ff pp ff pp

♩ = c. 90

accel.

174

ff pp ff pp ff pp ff pp ff pp ff pp ff pp ff pp ff pp ff pp

♩ = c.135

accel.

178

ff pp ff pp ff pp ff pp ff pp ff pp ff pp ff pp ff pp ff pp

♩ = c.180

182

ff pp ff pp ff pp ff pp ff pp ff pp ff pp ff pp ff pp ff pp

accel.

accel.

As fast as possible!

♩ = c. 360

rall.

202

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

$\text{♩} = \text{c.180}$ molto rall.

206

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

$\text{♩} = \text{c.90}$ molto rall. $\text{♩} = \text{c.30}$

210

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

pp *pp* *pp* *pp* *p* *mp* *mf* *f* *ff*

214

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

f *pp* *fp* *fff*

ord.

Msp.

Let sound ring on until it has decayed completely

Learning Self-Modulation

for Violin and Piano

2011

Christian Mason

Instrumentation and Performance Notes:

Violin (+ Scordatura Violin and Voice)

Piano (+ Rin and Voice)

De-tuning of normal Violin:

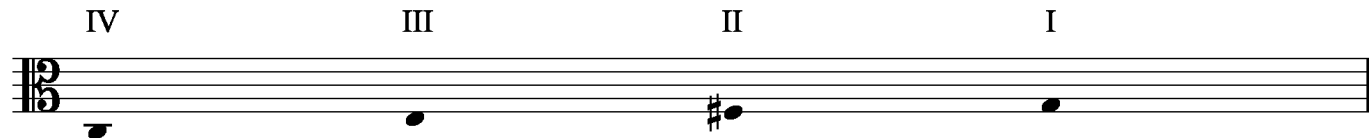
At the end of mov. II the violinist is required to de-tune the E-string down a semitone to Eb (see page 14).

At the end of mov. IV the violinist is required to de-tune the G-string down a whole tone to F (see page 18).

This process of de-tuning serves as preparation for the use of the scordatura violin in movs. V and VI and should be fully integrated into the flow of the performance. Once de-tuned these strings are only used as open strings or for natural harmonics and therefore do not require any special notation.

Scordatura Violin:

At the end of mov. IV the violinist is required to exchange the normal violin for the scordatura violin (see pages 19 -20). This new instrument is strung with four G-strings, tuned as follows:



It is notated at pitch in the alto clef with a corresponding staff in treble clef indicating the fingering in terms of normal violin tuning.

Ideally the quality of the strings used should match those of the normal violin.

Rin:

In movs. III, V and VI the pianist is also required to play two Rin tuned as follows:



These should be placed on the shoulder of the piano to the right side of the pianist such that they can be played while plucking the strings inside the piano. They should ideally be visible to the audience, sitting on traditional Rin cushions and being struck with a soft beater/stick in order to achieve a soft attack.

Voices:

Both players are requested to hum (in mov. III) and sing (in mov. VI). The vocal line should be sung in whatever octave is most comfortable for the players, and they can either sing at the same octave or different octaves. If they do not feel comfortable doing this, the piece can also be performed without the vocal line which serves to add timbral richness but has no independent musical material.

Movements:

- I. Dancing through the thunderous night (p. 1)
- II. Azure flashes falling (p. 9)
- III. Through suspended mists of white (p. 15)
- IV. Seeking realms forever bright (p. 16)
- V. We hear *the timeless* calling (p. 20)
- VI. And here at last, *we flow like light* (p. 21)

Two versions of the piece:

Ideally the piece should be performed in the full version, however if the scordatura violin is not available it can also be performed in a reduced version:

1. Full version: movs. I – VI, requiring both violins.
2. Reduced version: movs. I – IV, requiring normal violin (including de-tunings) but not the scordatura violin. N.B. In the reduced version the vocal line/humming in mov. III can be omitted.

Duration:

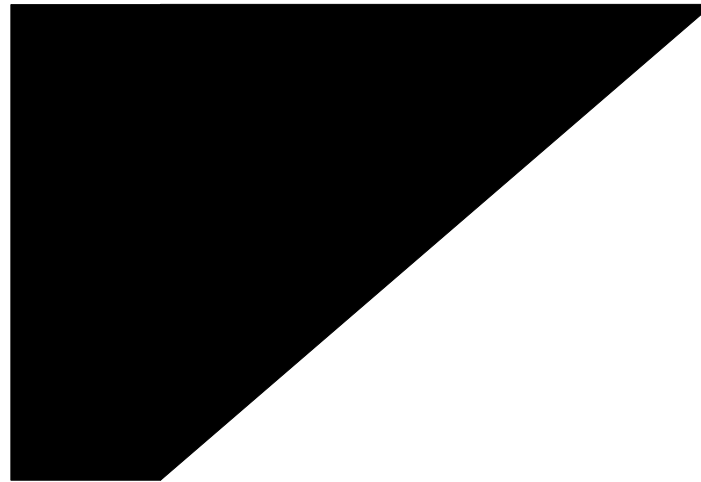
Full version: c.23 minutes

Reduced version: c.16 minutes

Learning Self-Modulation was co-commissioned by Musée du Louvre, Paris; Museo Nacional Centro de Arte Reina Sofia, Madrid; and Wigmore Hall, London, the latter with the support of Andre Hoffman, president of the Fondation Hoffman, a Swiss grant making foundation. The first performance was given by Carolin Widmann and Simon Lepper, and took place on 14/10/2011 at the Auditorium du Musée du Louvre in Paris.

Stage Layout:

PIANO



**VIOLIN
movs. I-IV**

**SCORD.
VIOLIN
movs. V-VI**

Dedicated with affection and gratitude to Carolin Widmann

LEARNING SELF-MODULATION

for Violin and Piano

I. Dancing through the thunderous night

Christian Mason (2011)

Like distant thunder

♩ = 96

The first system of the musical score is written for Violin and Piano in 4/8 time. The Violin part begins with a whole rest for the first two measures, followed by a half note chord (F#4, C#5) in the third measure, and another whole rest in the fourth measure. The Piano part features a continuous eighth-note accompaniment in the left hand, with a five-measure phrase in the right hand. Dynamics include *p* (piano) and *ff* (fortissimo). Fingerings are indicated with Roman numerals (III, IV, I, II) and numbers (5, 3). The section concludes with a double bar line and the instruction *8vb* (8va) below the staff.

The second system of the musical score continues the Violin and Piano parts. The Violin part features a half note chord (F#4, C#5) in the first measure, followed by a half note chord (F#4, C#5) in the second measure, and a half note chord (F#4, C#5) in the third measure. The Piano part continues with the eighth-note accompaniment and five-measure phrases in the right hand. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). Fingerings are indicated with numbers (5, 3). The section concludes with a double bar line and the instruction *8vb* (8va) below the staff.



17

sp. flaut.

ord. sp.

ord. sp.

ord. sp.

ord. sp.

ord. sp.

p *ff* *sfz* *sfz* *sfz* *sfz* *sfz*

ff *pp* *ff* *pp* *ff* *pp* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

p *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

21

ord. sp.

ord. sp.

ord. sp.

ord. sp.

ord. sp.

ord. sp.

sfz *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

ff *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

ff *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

8^{va}

Musical score for measures 25-31. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The time signature is 4/8.

Measure 25: Melody starts with a half note B-flat, followed by a quarter note A-flat, and a quarter note G. Dynamics: *sfz*. Performance markings: *sp.* (soprano), *ord.* (order), and a *V* (breath mark).

Measure 26: Melody continues with a half note F, followed by a quarter note E, and a quarter note D. Dynamics: *sfz*.

Measure 27: Melody continues with a half note C, followed by a quarter note B, and a quarter note A. Dynamics: *sfz*.

Measure 28: Melody continues with a half note G, followed by a quarter note F, and a quarter note E. Dynamics: *sfz*.

Measure 29: Melody continues with a half note D, followed by a quarter note C, and a quarter note B. Dynamics: *sfz*.

Measure 30: Melody continues with a half note A, followed by a quarter note G, and a quarter note F. Dynamics: *sfz*.

Measure 31: Melody continues with a half note E, followed by a quarter note D, and a quarter note C. Dynamics: *sfz*.

Piano Accompaniment:

- Measure 25:** Treble staff has a half note B-flat, followed by a quarter note A-flat, and a quarter note G. Bass staff has a half note B-flat, followed by a quarter note A-flat, and a quarter note G. Dynamics: *pp*.
- Measure 26:** Treble staff has a half note B-flat, followed by a quarter note A-flat, and a quarter note G. Bass staff has a half note B-flat, followed by a quarter note A-flat, and a quarter note G. Dynamics: *ff*.
- Measure 27:** Treble staff has a half note B-flat, followed by a quarter note A-flat, and a quarter note G. Bass staff has a half note B-flat, followed by a quarter note A-flat, and a quarter note G. Dynamics: *pp*.
- Measure 28:** Treble staff has a half note B-flat, followed by a quarter note A-flat, and a quarter note G. Bass staff has a half note B-flat, followed by a quarter note A-flat, and a quarter note G. Dynamics: *ff*.
- Measure 29:** Treble staff has a half note B-flat, followed by a quarter note A-flat, and a quarter note G. Bass staff has a half note B-flat, followed by a quarter note A-flat, and a quarter note G. Dynamics: *p*.
- Measure 30:** Treble staff has a half note B-flat, followed by a quarter note A-flat, and a quarter note G. Bass staff has a half note B-flat, followed by a quarter note A-flat, and a quarter note G. Dynamics: *ff*.
- Measure 31:** Treble staff has a half note B-flat, followed by a quarter note A-flat, and a quarter note G. Bass staff has a half note B-flat, followed by a quarter note A-flat, and a quarter note G. Dynamics: *ff*.

Rehearsal mark **16** is placed at the beginning of measure 31. A dashed line labeled *8^{vb}* spans from measure 28 to measure 31.

Musical score for measures 32-38. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The time signature is 4/8.

Measure 32: Melody starts with a half note B-flat, followed by a quarter note A-flat, and a quarter note G. Dynamics: *sfz*. Performance markings: *sp.* (soprano), *ord.* (order).

Measure 33: Melody continues with a half note F, followed by a quarter note E, and a quarter note D. Dynamics: *sfz*.

Measure 34: Melody continues with a half note C, followed by a quarter note B, and a quarter note A. Dynamics: *sfz*.

Measure 35: Melody continues with a half note G, followed by a quarter note F, and a quarter note E. Dynamics: *sfz*.

Measure 36: Melody continues with a half note D, followed by a quarter note C, and a quarter note B. Dynamics: *sfz*.

Measure 37: Melody continues with a half note A, followed by a quarter note G, and a quarter note F. Dynamics: *sfz*.

Measure 38: Melody continues with a half note E, followed by a quarter note D, and a quarter note C. Dynamics: *sfz*.

Piano Accompaniment:

- Measure 32:** Treble staff has a half note B-flat, followed by a quarter note A-flat, and a quarter note G. Bass staff has a half note B-flat, followed by a quarter note A-flat, and a quarter note G. Dynamics: *p*.
- Measure 33:** Treble staff has a half note B-flat, followed by a quarter note A-flat, and a quarter note G. Bass staff has a half note B-flat, followed by a quarter note A-flat, and a quarter note G. Dynamics: *ff*.
- Measure 34:** Treble staff has a half note B-flat, followed by a quarter note A-flat, and a quarter note G. Bass staff has a half note B-flat, followed by a quarter note A-flat, and a quarter note G. Dynamics: *p*.
- Measure 35:** Treble staff has a half note B-flat, followed by a quarter note A-flat, and a quarter note G. Bass staff has a half note B-flat, followed by a quarter note A-flat, and a quarter note G. Dynamics: *ff*.
- Measure 36:** Treble staff has a half note B-flat, followed by a quarter note A-flat, and a quarter note G. Bass staff has a half note B-flat, followed by a quarter note A-flat, and a quarter note G. Dynamics: *p*.
- Measure 37:** Treble staff has a half note B-flat, followed by a quarter note A-flat, and a quarter note G. Bass staff has a half note B-flat, followed by a quarter note A-flat, and a quarter note G. Dynamics: *ff*.
- Measure 38:** Treble staff has a half note B-flat, followed by a quarter note A-flat, and a quarter note G. Bass staff has a half note B-flat, followed by a quarter note A-flat, and a quarter note G. Dynamics: *p*.

Rehearsal mark **16** is placed at the beginning of measure 38. A dashed line labeled *8^{va}* spans from measure 35 to measure 38.

Playful

32

ord. sp. ord. sp. ord. sp. ord.

mp *sp.* *ord.* *sp.* *ord.* *sp.* *ord.*

mp *ff* *mp*

3 5 3 5

gliss. gliss. gliss.

Joyful

36

f *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

p *f* *sfz* *sfz* *sfz* *sfz*

5 3 5 3 3 3

8va 8va

Musical score for measures 40-44. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#) and the time signature is 4/8. Measure 40 starts with a treble clef and a key signature of one sharp. The piano part features complex chords and textures, including triplets and octaves. Dynamics include *sfz* (sforzando) and *ff* (fortissimo). The piece concludes with a double bar line and a key signature change to one flat (Bb).

Musical score for measures 45-54. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (Bb) and the time signature is 4/8. Measure 45 starts with a treble clef and a key signature of one flat. The piano part features complex chords and textures, including triplets and octaves. Dynamics include *ff* *espress.* (fortissimo, expressive), *p* (piano), and *pp* (pianissimo). The piece concludes with a double bar line and a key signature change to one sharp (F#).

(8)

49

p ff p ff p ff p ff p ff p ff p

53

pp pp pp pp pp pp ff pp ff pp

8^{va}

3

(8)

54

ff p 5 3 3 pizz. arco p 3 pizz. arco p 3

ff p ppp p ppp p ppp

58

arco
8va

pizz. *ff* 3 *p*

arco

pizz. *ff* *p* 3

pizz. *ff* *p*

arco

pizz. *ff* *p* 3

arco
8va

5

pizz. *ff*

arco *p* 3

3/16

4/4

ff *pp* *ff*

p *ppp* *ff* *p* *ppp*

3/16

4/4

Detailed description: This musical score page, numbered 8, contains measures 58 through 64. The top staff is for a string instrument, and the bottom two staves are for a piano. Measure 58 begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The string part starts with a pizzicato (pizz.) triplet of eighth notes (F#, G, A) marked *ff*, followed by a half note (B) marked *p*. This is followed by a series of alternating pizzicato and arco (bowed) patterns. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Dynamics include *ff*, *pp*, and *ff* in the piano part. Measure 59 continues the string patterns with more pizzicato triplets and arco notes. Measure 60 features a quintuplet (5) of eighth notes in the string part. Measure 61 has a pizzicato half note marked *ff*. Measure 62 returns to the alternating pizzicato and arco pattern. Measure 63 includes an 8va (octave) marking and a triplet of eighth notes marked *p*. Measure 64 concludes the section with a 3/16 time signature change and a final 4/4 time signature, ending with a double bar line.

II. Azure flashes falling

Infinitely delicate, tender and contemplative

♩ = c.40

poco vib. (fast and narrow) s.t. -----> ord.

II I II III II III II I II III II III II III

pppppp p fppp fppp p fppp p fppp p fppp fppp fppp fppp

3 5 3 3

s.t. flautando

ord. gliss gliss

63 solo violin

With increasing light-filled intensity

♩ = 50

gliss gliss

I II

s.t. flautando

ord.

accel.

3 5 3 7

ff p ff ppp fpp fpp fpp ff p dolce espress. f ppp < ff >

I sempre

69

Becoming brilliantly bright

♩ = 60

3 3 3 5

p f ppp < ff > p ff

75

accel.

3 3

p ff p fff

80

Elemental, ecstatic
♩ = 90

87

fff

3

5

3

92

sul pont.

ord.

sffz *p ff* *p ff* *p ff* *p ff* *p ff* *p ff* *p ff* *p ff* *p ff* *p ff* *p ff* *p ff* *p ff* *p ff* *p ff* *p ff*

5

95

p ff p ff p ff fff

3

fff

100

sul pont. ord.

sffz p ff p ff p ff fff

3

pp

5

3

fff

Musical score for measures 103-110. The system consists of a single treble staff and a grand staff (treble and bass staves). Measure 103 is marked with a '5' above a bracket. The treble staff contains a series of chords, some with a 'p' (piano) dynamic. The grand staff features long, horizontal oval shapes, likely representing sustained notes or glissandi. The system ends with a measure containing a '3' above a bracket.



Musical score for measures 107-114. The system consists of a single treble staff and a grand staff (treble and bass staves). Measure 107 is marked with a 'sul pont.' (sul ponticello) instruction. The treble staff contains a series of chords, some with a 'p' (piano) dynamic. The grand staff features long, horizontal oval shapes, likely representing sustained notes or glissandi. The system ends with a measure containing a '3' above a bracket.

109

p ff *p ff* *p ff* *ff* *p ff* *p ff*

NB: parts cross

111

p ff *p ff* *p ff* *p ff* *p ff*

113

fff

nat. harm. gliss.



A few moments of pathos...

♩ = c. 45

De-tune E-string down a minor 2nd to Eb:
repeat as many times as necessary to stabilise
new tuning. The notated gesture is only an
approximation and can be interpreted freely

116

fff *f* *p* *pp* *f* *ppp*

8va-----]

fff

Ped.

attacca

attacca

III. Through suspended mists of white

Ethereal and dream-like

♩ = 40 - 50

124

I II III IV 5

pp espress.

p

pp

mp

pp

p

pp

mf

HUM: "mmm": both players (either as written or an 8ve below)

pp

8va

p bell-like

pizz. (inside piano)

ord.

pp

p bell-like

pp

ord.

p bell-like

pp

p

132

I II 5

pp

ff

pp

HUM

p

ff

pp

2 RIN: to be played by the pianist
Smaller = slightly flat E♭5
Larger = slightly flat F4

f

p

f

p

f

Let ring into next mov.

8va

p bell-like

ord.

p bell-like

pizz.

f

ff

ff

ff

attacca

attacca

IV. Seeking realms forever bright

Mercurial

♩ = c.45

always senza or poco vib.

143

ff *p dolce* *ff* *pp* *fp* *f* *p dolce* *ff* *pp* *f*

8va *5* *pp* *3* *ppp* *ff* *pp* *ff* *5* *pp* *ff* *5* *pp* *pp* *3*

ff *sost. ped.* *pp* *pp* *ppp* *ff* *sost. ped.* *pp* *5* *pp* *3* *pp*

149

mf *p dolce* *ff* *pp* *ff* *p* *ff* *fff*

III *pizz.* *arco* *3* *3* *II* *III* *pizz.* *3*

(8) *ff* *mf* *pp* *ff* *5* *pp* *3* *5* *3* *f* *pp* *fff* *ff*

ff *sost. ped.* *pp* *5* *pp* *pp* *ff* *pp* *pp* *pp* *3*

153

arco

III 3 II III II pizz. 3

f *p* *ff* *pp* *ff*

(8)

5 *f* *pp* *pp* *f* *ff* *pp*

mf *pp* *pp* *ppp* *ff* *pp* *ff* *pp*

Ped. *Ped.* *Ped.*

8va

3 5

157

II I II sim.

f *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *fff* *sp.* *agitato* *p*

ff *pp* *f* *pp* *f* *pp* *f* *pp* *fff* *agitato*

ff

With wild energy

$\text{♩} = c.60$

160

molto rall. . . . arco
ff *espress.*

molto rall. . . .
p \leftarrow *ff*

8^{va}

8^{vb}



Seeking serenity

♩ = c.40

163

III
II

3

V

V

III

pp *dolce*

p \leftarrow *f* *fp* \leftarrow *f* *fp* \leftarrow *f* *fp* \leftarrow *ff*

fff

p

8^{va}

8^{vb}

ff

pp

sost. ped.

sost. ped.

De-tune G-string down a major 2nd to F:
take as much time as necessary to stabilise
the new tuning. Change bow ad lib.

168

gliss. from grace note to main note

sul IV

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp*

f *pp* *pp*

Red.

174

arco I pizz. IV II III I arco II pizz.

fp *fp* *fp* *fp* *fp* *mp* *p* *pp*

mp *p* *pp*

Red.

179

Transition - violinist should walk behind piano to exchange instruments

During this transition the violinist exchanges instruments, replacing the ordinary violin with the scordatura violin strung with 4 G-strings tuned: G, F#, E, C

ppp

Red.

If the scordatura violin is unavailable then the piece should end here.

V. We hear *the timeless* calling

Yearning, yet calm

♩ = 40 - 48

184 ♩ = 40 - 48

FINGERING

SCORDATURA VIOLIN
IV III II I

PITCH BEND with bow speed and pressure - not fingered

p < *fff* *p* < *fff* *p* < *fff* *p* < *fff* *mf* *p* < *fff* *p* < *fff* *p* < *fff* *p* < *fff* *p* < *fff* *p* < *fff* *p* < *fff* *p* < *fff* *p* < *fff*

sim.

2 RIN: to be played by the pianist
Smaller = slightly flat Eb5
Larger = slightly flat F4

f *f* *f*

[illegible]

VI. And here at last, *we flow like light*

A Contemplative and temporally fluid, aspiring to eternity, as in plainchant
♩ = 40 - 50

FINGERING

The constant trilling should give a sense of life to the sound, but the fundamental tone should never be strongly audible since the main melody is in the harmonics

SCORDATURA VIOLIN

199

pp *sempre flautando* *f* *pp* *f* *pp* *f*

RIN

PIANO

sempre pizz.

p
Red. sempre

205

pp *f* *pp* *f* *pp* *f* *pp*

211

ff *pp* *ff* *pp*

B Slightly faster, but with essentially the same feeling
♩ = 50 - 60

217

mp *sempre flautando* *f* *mp* *f* *mp* *f*

SING: "ah": violinist only (at whatever 8ve is most comfortable)

p *sempre*

mp *sempre*
Ed. sempre

223

mp f mp f mp

229

ff mp ff pp

C Slightly faster, but with essentially the same feeling
♩ = 60 - 70

235

f sempre flautando

SING: "ah": both players (at whatever 8ve is most comfortable)

f sempre

PIANO (pizz.)

f sempre
Ped. sempre



241

247

fff *f* *fff* *p*



D Slightly faster, but with essentially the same feeling
♩ = 70 -80

253

ff *ff* *p*

As the bow leaves the string it should describe an elegant 'slow-motion' arc as you bring your arm back to your side.

...SUSTAIN THE SILENCE...

Gradually release pedal causing the string to buzz as the sound decays. Synchronise the buzzing decay with the arc of the violinists bow.

ff *Ped.*

ISOLARION:
Rituals of Resonance

for Orchestra

2012

Christian Mason

Orchestration:

3 Flutes (2nd doubling alto flute, 3rd doubling piccolo)
3 Oboes (3rd doubling cor anglais)
3 Clarinets in Bb (2nd doubling Eb, 3rd doubling bass clarinet)
3 Bassoons (3rd doubling contrabassoon)

6 Horns in F
4 Trumpets in Bb
2 Tenor Trombones
Bass Trombone
Tuba

Percussion (6 players)*

Harp
Piano
Celesta

1st Violins (8 desks)
2nd Violins (7 desks)
Violas (6 desks)
Violoncellos (5 desks)
Double Basses (4 desk)

*Percussion instruments:

1: Crotales, 2 large Chinese Cymbals (c. 20", 22"), 2 Bongos
2: Glockenspiel 1, 2 medium Chinese Cymbals (c. 16", 18"), 3 Congas
3: Glockenspiel 2, Almglocken, 3 suspended cymbals (small, medium, large)
4: Vibraphone, 2 Tam-tams (medium, large)
5: Bell Plates, 5 triangles (ranging from small – large), Xylophone, Bass drum
6: Tuned Gongs, Marimba

Required ranges:

The image displays nine musical staves, each representing a different percussion instrument. Each staff includes a label on the left, a musical staff with a single note indicating the required range, and a label on the right specifying the transposition. The instruments and their ranges are: Crotales (p.1) in treble clef with a note on the second line (F4) and the label 'sounds 2 octaves higher'; Glockenspiel 1 (p.2) in treble clef with a note on the second line (F4) and the label 'sounds 2 octaves higher'; Glockenspiel 2 (p.3) in treble clef with a note on the second line (F4) and the label 'sounds 2 octaves higher'; Almglocken (p.3) in treble clef with a note on the second line (F4) and the label 'concert pitch'; Vibraphone (p.4) in treble clef with a note on the second line (F4) and the label 'concert pitch'; Bell Plates (p.5) in bass clef with a note on the second line (F2) and the label 'concert pitch'; Xylophone (p.5) in treble clef with a note on the second line (F4) and the label 'sounds 1 octave higher'; Tuned Gongs (p.6) in bass clef with a note on the second line (F2) and the label 'concert pitch'; and Marimba (p.6) in bass clef with a note on the second line (F2) and the label 'concert pitch'.

Score in C with the usual octave transpositions

Duration: c.12 minutes

Isolarion: Rituals of Resonance was commissioned by LUCERNE FESTIVAL for the LUCERNE FESTIVAL ACADEMY 2012/2013, Artistic Director Pierre Boulez. The work was first performed in a public workshop at the Lucerne Hall of the Culture and Convention Centre, Lucerne, on 01/09/2012 by the LUCERNE FESTIVAL ACADEMY ORCHESTRA under the direction of Gergely Madaras. The official premiere will take place within the scope of LUCERNE FESTIVAL, SOMMER 2013.

Notes on performance:

- The **boxed notation** (which occurs in percussion, celesta and violin I) should be interpreted as a background layer of 'flexible heterophony'. It is important that any given melodic fragment occurs simultaneously in a wide variety of tempi, and individual players are also free to change tempo (accel./rall.) while repeating the fragment.
- The **glissandi on natural harmonics** (which occur in the lower strings and horns) should generally be interpreted as 'wild' sounding gestures in which the general shape and colour is more important than accuracy of pitch (especially in cases of very high harmonics where no pitch is given). There are two exceptions to this rule:
 1. The alternating upper notes of the horn glissandi from bar 36 – 40 are harmonically functional and must be realised precisely.
 2. The arpeggios of natural harmonics at Letter J (horns, cellos, basses) should be realised precisely.

Christian Mason (2012)

A Grand, Ceremonial, Elegant
♩ = 40

Piccolo (fl. 3)
Flute 1
Flute 2
Oboes 1, 2, 3
Clarinets in Bb 1, 2, 3
Bassoons 1, 2, 3
Contrabassoon (Bbn. 3)

Horns in F 1-6
Trumpets in Bb 1, 2, 3, 4
Trombone 1
Trombone 2
Bass Trombone (Tbn. 3)
Tuba
Crotales (Perc. 1)

Glockenspiel 1 (Perc. 2)
Glockenspiel 2 (Perc. 3)
2 Tam-tams (Perc. 4)
Bell Plates (Perc. 5)
Tuned Thai Gongs (Perc. 6)
Harp
Piano
Celesta

A Grand, Ceremonial, Elegant
♩ = 40

Violin I
Violin II
Viola
Violoncello
Double Bass

B

Picc. (Fl. 3) *ff*
 Fl. 1 *ff*
 Fl. 2 *ff*
 Ob. 1, 2, 3 *ff*
 C. A. (Ob. 3) *ff*
 E♭-Cl. (Cl. 2) *ff*
 Cl. 1 in B♭ *ff*
 Cl. 3 in B♭ *ff*
 Bsn. 1, 2, 3 *ff*
 Chn. (Bsn. 3) *ff*
 Hn. 1-6 *sfz*
 Tpt. 1, 2, 3, 4 *ff*
 Tbn. 1 *ff*
 Tbn. 2 *ff*
 B. Tbn. (Tbn. 3) *ff*
 Tbn. *ff*
 Crot. (P. 1)
 Glock. 1 (P. 2) REPEAT FRAGMENT: unsynchronised, tempo ad lib. (*z* = 40 - 80)
 Glock. 2 (P. 3) REPEAT FRAGMENT: unsynchronised, tempo ad lib. (*z* = 40 - 80)
 Vib. (P. 4) hand sticks - very bright sound
 Bell pl. (P. 5)
 T. gongs (P. 6)
 Pno. *sfz*
 Cel. REPEAT FRAGMENT: unsynchronised, tempo ad lib. (*z* = 40 - 80)
B
 Vln. I REPEAT FRAGMENT: unsynchronised, tempo ad lib. (*z* = 40 - 80)
 Vln. II *pp*
 Msp. ord.
 Db. *ff* *pizz.*

The image displays a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The notation is complex, featuring various musical symbols, dynamics, and performance instructions.

Instrumentation and Staves:

- Picc. (Fl. 3):** Piccolo (Flute 3)
- Fl. 1, 2:** Flutes 1 and 2
- Ob. 1, 2, 3:** Oboes 1, 2, and 3
- C. A. (Ob. 3):** Cor Anglais (Oboe 3)
- Es. Cl. (Cl. 2):** E-flat Clarinet (Clarinet 2)
- Cl. 1 in Bb:** Clarinet 1 in B-flat
- Cl. 3 in Bb:** Clarinet 3 in B-flat
- Bsn. 1, 2, 3:** Bassoons 1, 2, and 3
- Chn. (Bsn. 3):** Contrabassoon (Bassoon 3)
- Hn. 1-6:** Horns 1 through 6
- Tpt. 1, 2, 3, 4:** Trumpets 1 through 4
- Tbn. 1, 2:** Trombones 1 and 2
- B. Tbn. (Tbn. 3):** Baritone Trombone (Trombone 3)
- Tba:** Tuba
- Crot. (P. 1):** Crotales (Percussion 1)
- Glock. 1 (P. 2):** Glockenspiel 1 (Percussion 2)
- Glock. 2 (P. 3):** Glockenspiel 2 (Percussion 3)
- Vib. (P. 4):** Vibraphone (Percussion 4)
- Bell pl. (P. 5):** Bell Plate (Percussion 5)
- T. gongs (P. 6):** Tom Gongs (Percussion 6)
- Pno:** Piano
- Cel:** Cello
- Vln. I:** Violin I
- Vln. II:** Violin II
- Vla:** Viola
- Vc:** Violoncello
- Db:** Double Bass

Key Features and Instructions:

- Repeating Fragments:** Several staves (Glock. 1, Glock. 2, Cello, Violin I) contain repeating musical fragments with the instruction: "REPEAT FRAGMENT: unsynchronised, tempo ad lib. (♩ = 40 - 80)".
- Performance Instructions:**
 - "take bright/hard beater" for the Crotales.
 - "rapid irregular trem. (quasi morse code)" for Violin I, Violin II, and Viola.
- Dynamics and Articulation:** The score includes various dynamic markings (e.g., *f*, *ff*, *p*, *pp*, *sf*, *sfpp*) and articulation marks (accents, staccato, etc.).
- Tempo and Meter:** The tempo is indicated as "tempo ad lib." (ad libitum), and the meter is 4/4.

This page of a musical score, numbered 7, contains staves for a variety of instruments. The woodwind section includes Piccolo (Fl. 3), Flutes 1 & 2, Oboes 1 & 2, Cor Anglais (Ob. 3), E♭ Clarinet (Cl. 2), B♭ Clarinet 1 & 2, Bassoon 1 & 2, Contrabassoon (Bsn. 3), Horns 1-4, and Trumpets 1, 2, 3 & 4. The brass section includes Trombones 1 & 2, Baritone Trombone (Tbn. 3), and Tuba. Percussion includes Crotales (P. 1), Glockenspiels 1 & 2, Vibraphone (P. 4), Bell Plate (P. 5), and Tom-toms 1 & 2 (P. 6). The string section includes Piano, Cello, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features complex musical notation with many slurs, ties, and dynamic markings such as *pp*, *f*, *ff*, *p*, and *ffz*. Some parts include performance instructions like "ad lib." and "sul 1".

17

Pic. (Fl. 3)

Fl. 1, 2, 3

Ob. 1, 2, 3

C. A. (Ob. 3)

E♭ Cl. (Cl. 2)

B♭ Cl. 1, 2, 3

Bsn. 1, 2, 3

Chan. (Bsn. 3)

Hn. 1-4

Tpt. 1, 2, 3, 4

Tbn. 1

Tbn. 2

B. Tbn. (Tbn. 3)

Tba.

Crot. (P. 1)

Glock. 1 (P. 2)

Glock. 2 (P. 3)

Vib. (P. 4)

Bell pl. (P. 5)

T. gongs 1 (P. 6)

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vcl.

Db.

pp, *f*, *ff*, *p*, *ffz*, *ad lib.*, *sul 1*

20

Whistle tones (W.T.)

Picc. (Fl. 3)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A. (Ob. 3)

E♭ Cl. (Cl. 2)

B♭ Cl. 1, 2, 3

Bsn. 1, 2, 3

Chsn. (Bsn. 3)

Hr. 1-6

Tpt. 1, 2, 3, 4

Thn. 1

Thn. 2

B. Thn. (Thn. 3)

Tha.

Crot. (P. 1)

Glock. 1 (P. 2)

2 Chin. Cym. (P. 2)

Glock. 2 (P. 3)

Vib. (P. 4)

2 Tam-tam (P. 4)

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

to chinese cymbals

arco

p *mf*

to tam-tam

rub with superball ad lib.

p

rub with superball ad lib.

p

rall. trem. *ppp* non trem. *p*

rall. trem. *ppp* non trem. *p*

rall. trem. *ppp* non trem. *p*

REPEAT SEQUENCE: unsynchronised, very fast 60" *ppp* *ritando* gradually slow down sequence *p*

REPEAT SEQUENCE: unsynchronised, much slower 60" *ppp* *ritando* gradually slow down sequence *p*

REPEAT SEQUENCE: unsynchronised, very fast 60" *ppp* *ritando* gradually slow down sequence *p*

REPEAT SEQUENCE: unsynchronised, much slower 60" *ppp* *ritando* gradually slow down sequence *p*

REPEAT SEQUENCE: unsynchronised, very fast 60" *ppp* *ritando* gradually slow down sequence *p*

REPEAT SEQUENCE: unsynchronised, much slower 60" *ppp* *ritando* gradually slow down sequence *p*

D *Mysterious*

Pic. (Fl. 3)
 ord.
pp espress.
 senza vib.
f *pp* *f* *p* *ff*

Fl. 1
 senza vib.
pp *f* *pp* *f* *pp* *ff*

Fl. 2
 senza vib.
pp *f* *pp* *f* *pp* *ff*

Ob. 1
 senza vib.
pp *f* *pp* *f* *pp* *ff*

Ob. 2
 senza vib.
pp *f* *pp* *f* *pp* *ff*

C. A.
 (Ob. 3)
 ord.
pp espress.
 senza vib.
f *pp* *f* *p* *ff*

E. Cl.
 (Cl. 2)
 senza vib.
pp *f* *pp* *f* *pp* *ff*

Cl. 1 in Bb
 senza vib.
pp *f* *pp* *f* *pp* *ff*

Cl. 3 in Bb
 senza vib.
pp *f* *pp* *f* *pp* *ff*

Tpt. 1
 wah-wah
 con sord. harm.
p *mf* *fp* *mf* *p*

Tpt. 2
 con sord. harm.
 wah-wah
p *mf* *fp* *mf* *p*

Tpt. 3
 con sord. harm.
 wah-wah
p *mf* *fp* *mf* *p*

Tpt. 4
 con sord. harm.
 wah-wah
p *mf* *fp* *mf* *p*

Tbn. 1
 -

Tbn. 2
 -

Glock. 2 (P.3)
p *f* *p* *f* *p*

Bell pl.
 (P.5)
p

T. gongs
 (P.6)
p

D *Mysterious*

Vin. I
 poco sul pont.
 senza vib.
pp

Vin. II
p

Vla.
 ord.
 con vib.
pp

desk 1 Molto sul pont.
 vib.
ppp *ff* *ppp* *ppp* *ff*

desk 2
 Molto sul pont.
 vib.
ppp *ff* *ppp* *ppp*

desk 3
 Molto sul pont.
 vib.
ppp *ff* *ppp* *ppp*

desk 4
 Molto sul pont.
ppp *ff* *ppp*

desk 5
 Molto sul pont.
ppp *ff*

33

Picc.
(Fl. 3)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.
(Ob. 3)

E♭ Cl.
(Cl. 2)

Cl. 1 in B♭

Cl. 3 in B♭

Bsn. 1, 2, 3

Chin.
(Bsn. 3)

Hr. 1

Hr. 2

Hr. 3

Hr. 4

Hr. 5

Hr. 6

Tba.

2 Chin. Cym.
(P. 2)

Bell pl.
(P. 5)

T. Gong.
(P. 6)

Vln. I

Vln. II

Vla.

Vc.

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The page is divided into two systems, each containing multiple staves. The instruments listed on the left include Piccolo (Fl. 3), Flutes 1 and 2, Oboes 1 and 2, Cor Anglais (Ob. 3), E-flat Clarinet (Cl. 2), Clarinet in B-flat 1 and 2, Bassoon 1, 2, and 3, Horns 1 through 6, Trumpets 1, 2, and 3, Trombones 1, 2, and 3, 2 Cymbals, Bell, Gong, Violin I and II, Viola, Violoncello, and Double Bass. The score features various musical notations, including notes, rests, and dynamic markings such as 'ff' (fortissimo) and 'p' (piano). There are also performance instructions like 'overtone gliss. (natural tuning)' and 'quasi-improvisatory'. The page is numbered 36 at the top left.

This page of a musical score, numbered 13, contains staves for various instruments and an ensemble. The instruments listed on the left include Piccolo (Fl. 3), Flutes 1 and 2, Oboes 1 and 2, Cor Anglais (Ob. 3), E♭ Clarinet (Cl. 2), Clarinet in B♭ 1 and 3, Bassoon 1, 2, and 3, Contrabassoon (Bbn. 3), Horns 1 through 6, Trombones 1, 2, and 3, Trombone, 2 Chinese Cymbals (P. 2), 2 Tam-tams (P. 4), Bell (P. 5), and Gong (P. 6). The string section includes Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.).

The score is written in a single system with two measures per staff. The key signature has one flat (B♭). The tempo/mood is marked *molto sul pont.* (much on the pulse). The dynamics range from *ppp* (pianississimo) to *ff* (fortissimo). The woodwinds and brass sections feature complex rhythmic patterns, often with slurs and accents. The strings play a steady, rhythmic accompaniment, with the double basses providing a more active bass line. The percussion section includes cymbals and tam-tams, which are used for rhythmic emphasis and texture.

F **Glowing, recant**

46 W.T. ad lib.
Breathe discretely where necessary

Fl. 1, 2, 3 *p* *sempre*

2 Chin. Cym. (P.1) *p* *soft sticks*

2 Chin. Cym. (P.2) *p* *arco*

3 Sus. Cym. (P.3) *p* *soft sticks*

2 Tam-tam (P.4) *p* *arco*

Bell pl. (P.5) *p*

T. Gong (P.6) *p*

Hp. *f* *sempre l.v.*
i. ped. buzz. *p* *f* *f*

Pno. *p* *sempre pizz. inside piano*

Cel. *f*

F **Glowing, recant**

tutti (desks 1-8) div: outer players II *pp* *flautando espress.* *I* *II* *sempre l.v.* *I* *II* *alternation sempre*

Vln. I *f* *pizz.* *pp*

tutti (desks 1-8) div: inner players *f*

tutti (desks 1-7) div: outer players *pp* *espress.* *mp* *pp* *desk 7*

Vln. II *pp* *espress.* *mp* *pp* *mp* *pp* *desk 7*

tutti (desks 1-7) div: inner players *pp* *espress.* *mp* *pp* *mp* *pp*

desk 1, 2. *pp* *flautando* *p* *pp* *p*

Vla. *f* *ppp* *sal pont.* *senza vib.* *f* *ppp* *f*

desk 3, 4. IV *f* *ppp*

desk 5, 6. *ppp* *sempre molto sul pont.* *p* *ppp* *p* *ppp*

desk 1. I *pp* *flautando* *p* *pp* *p*

desk 2. *f* *pizz.*

Vc. *ppp* *sempre molto sul pont.* *p* *ppp* *p* *ppp* *p* *ppp*

desk 3 *ppp*

desk 4 *ppp* *sempre molto sul pont.* *p* *ppp* *p* *ppp* *p*

sal tanto *f* *ppp*

desk 5 *f* *ppp* *senza vib.* *p* *ppp* *f*

tutti div: outer players *f* *pp* *gives by bending/pulling string* *change bow seamlessly ad lib.* *I* *II* *III* *IV* *V* *VI* *VII* *VIII*

Db. *f* *pp* *f* *pp* *f* *pp* *f*

tutti div: inner players *pp* *f* *pp* *f* *pp* *f*

G

56

Fl. 1, 2, 3

2 Chin. Cym. (P.1)

2 Chin. Cym. (P.2)

3 Sus. Cym. (P.3)

2 Tam-tam (P.4)

Bell pl. (P.5)

T. gongs (P.6)

Hp.

Pno.

Cel.

G

Vln. I

Vln. II

Vla.

Vc.

Db.

H Delicato

65

Fl. 1, 2, 3 (P.1) *p* *3rd flute take piccolo*

Crot. (P.1) *arco p p p p p p p*

Glock. 1 (P.2) *pp p pp p*

3 Sus. Cym. (P.3) *arco p f p f p f p f*

Vib. (P.4) *soft sticks pp p pp*

5 Tri. (P.5) *p*

Bell pl. (P.5)

T. gongs (P.6)

Hp. *z f p pp p f pp*

Pno *p*

Cel. *p*

H Delicato

Vln. I *solo p > ppp p > ppp p > ppp p p ppp p p p*

Vln. II *solo arco p > p p > p p > p p ppp p p p*

Vla. *pp*

Vc. *p*

Db. *pp*

I Effusive

Ob. 1, 2, 3. *ff* *sempr* *a3*

Hr. 1-6. *ff* *overtone gliss.* *as high as possible!* *overtone gliss.* *high partials ad lib.*

Tpt. 1, 2, 3, 4. *ff* *a2* *harmon mute* *flz.* *rapid o-toro*

Tbn. 1. *ff* *flz.* *Plunger mute*

Tbn. 2. *ff* *flz.* *Plunger mute*

B. Tbn. (Tbn. 3). *ff* *flz.* *Plunger mute*

Tba. *ff* *flz.*

3 Sus. Cym. (P. 3). *ff* *soft sticks*

Bell pl. (P. 5). *ff*

T. Gong (P. 6). *ff*

Hp. *ff* *gliss.*

Pno. *ff* *ord. (play keyboard)*

Vln. I. *ff* *sempr* *tr.* *decks 7-8 tutti* *[Vary bow position ad lib. between fast and molto sul pont. fast irregular trem. (quasi morse code)]*

Vln. II. *ff* *sempr* *tr.* *decks 1-5 tutti* *I senza vib.* *decks 6-7 tutti* *[Vary bow position ad lib. between fast and molto sul pont. fast irregular trem. (quasi morse code)]*

Vla. *ff* *sempr* *tr.* *decks 7-8 tutti* *[Vary bow position ad lib. between fast and molto sul pont. fast irregular trem. (quasi morse code)]* *harmonics ad lib.*

Vc. *ff* *sempr* *tr.* *decks 1-5 tutti* *I senza vib.* *decks 6-7 tutti* *[Vary bow position ad lib. between fast and molto sul pont. fast irregular trem. (quasi morse code)]* *harmonics ad lib.*

Db. *ff* *sempr* *tr.* *decks 7-8 tutti* *[Vary bow position ad lib. between fast and molto sul pont. fast irregular trem. (quasi morse code)]* *harmonics ad lib.*

74

Picc.
(Fl. 3)

Fl. 1, 2, 3

Ob. 1, 2, 3

B♭ Cl. 1, 2, 3

Hr. 1-6

1, 3, 5. 2, 4, 6.

overtone gliss. high partials ad lib.

ff overtone gliss.

rapid strato

ff

Tpt. 1, 2, 3, 4

rapid strato

ff

Tbn. 1

p ff

Tbn. 2

p ff

B. Tbn.
(Tbn. 3)

p ff

Tba.

2 Chin. Cym.
(P. 1)

2 Chin. Cym.
(P. 2)

3 Sas. Cym.
(P. 3)

p ff

Bell pl.
(P. 5)

T. gongs
(P. 6)

Hp.

gliss.

Pno.

Vin. I

ff

Vin. II

ff

Vla.

ff p

Vc.

ff p

Db.

harmonics ad lib.

harmonics ad lib.

harmonics ad lib.

to glock.

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The instruments listed on the left include Piccolo (Fl. 3), Flutes 1, 2, and 3, Oboes 1, 2, and 3, Bass Clarinet 1, 2, and 3, Horns 1 through 6, Trumpets 1 through 3, Trombones 1 through 3, Tuba, Chinese Cymbals (P.1 and P.2), Glockenspiel (P.3), Tam-tam (P.4), Bells (P.5), Gong (P.6), Harp, Piano, Celesta, Violins I and II, Viola, Cello, and Double Bass. The score is written in 4/4 time and features a variety of musical notations, including notes, rests, and dynamic markings such as 'ff' (fortissimo) and 'p' (piano). The page is numbered 77 in the top left corner.

J Joyful

PLAY 3X

82

Picc.
(Fl. 3)

Fl. I

A. Fl.
(Fl. 2)

C. A.
(Ob. 3)

Cl. 1 in Bb

Cl. 2 in Bb

Bass Cl.
(Cl. 3)

Bsn. 1

Bsn. 2

Chn.
(Bsn. 3)

Hn. 1
overtone gliss. (natural tuning)
pp

Hn. 2
overtone gliss. (natural tuning)
pp

Hn. 3
overtone gliss. (natural tuning)
pp

Hn. 4
overtone gliss. (natural tuning)
pp

Tpt. 1, 2, 3, 4
1, 2 rapid oratorio
pp
3, 4 rapid oratorio
f

Tbn. 1
pp
natural sound
tune to nat. horn of
double bass
p

Tha.

Glock. 2 (P3)
1, v. sempre
pp sempre

2 Tam-tam
(P4)

Bell pl.
(P5)

T. gongs
(P6)

Hrp.

Pno.

Cel.

J Joyful
solo

Vln. I
pp flautando
solo

Vln. II
pp flautando
sul pont.
pp flautando

Vla.
pp flautando

Vc.
sul pont.
pp flautando
III
pp flautando
IV
f

Db.
pp flautando

PLAY 3X

84 1/2 breath tone
molto vib. (fast, narrow)

Picc. (Fl. 3) *pp* *mf* *pp* *f*

Fl. 1 1/2 breath tone
molto vib. (fast, narrow) *pp* *mf* *pp* *f*

A. Fl. 1 1/2 breath tone
(Fl. 2) *pp* *mf* *pp* *f*

C. A. (Ob. 3) molto vib. (fast, narrow) *pp* *mf* *pp* *f*

Cl. 1 in Bb sub-tone *pp* *mf* *pp* *f*

Cl. 2 in Bb sub-tone *pp* *mf* *pp* *f*

Bass Cl. (Cl. 3) sub-tone
molto vib. (fast, narrow) *pp* *mf* *pp* *f*

Bon. 1 molto vib. (fast, narrow) *pp* *mf* *pp* *f*

Bon. 2 *p* *f* *p* *f*

Chan. (Bon. 3) *p* *f* *p* *f*

Thn. 1, 2, 3 a3 stagger breaths ad lib. *mf* *pp* *f*

Tba. *pp* *mf* *pp* *f*

2 Chin. Cym. (P.1) arco *p* *f*

2 Chin. Cym. (P.2) arco *p* *f*

3 Sus. Cym. (P.3) arco *p* *f*

2 Tam-tam (P.4) rub ad lib. with superball *p* *f*

Bell pl. (P.5) *p* *p*

T. gongs (P.6) *p* *p*

K Introspective

Vln. I

Vln. II

Vla. change bow seamlessly ad lib. *ppp* *mp* *ppp*

Vc. change bow seamlessly ad lib. *ppp* *mp* *ppp*

Db. change bow seamlessly ad lib. *ppp* *mp* *ppp*

[illegible]

- Mov. II -

L Mercuzial
♩ = 120

95

Picc. (Fl. 3.) *ff* *molto vib.* *p* *ff* *p*

Fl. 1 *ff* *molto vib.* *p*

A. Fl. (Fl. 2)

Ob. 1, 2, 3 *ff* *molto vib.* *p* *ff* *p*

Es. Cl. (Cl. 2) *ff* *molto vib.* *p*

Cl. 1 in Bb *ff* *molto vib.* *p*

Bass Cl. (Cl. 3)

Bsn. 1, 2, 3

Hn. 1-6

Tpt. 1, 2, 3, 4

Tbn. 1, 2, 3

Tba.

Bongos (P. 1)

Congas (P. 2)

Alm. (P. 3) *hard sticks* *ff* *p* *ff* *p*

Vib. (P. 4) *arco* *ppp* *arco* *ppp* *arco* *ppp*

Xyl. (P. 5) *pp* *pp* *f* *p* *pp* *pp*

Mar. (P. 6) *p* *mf* *p* *mf* *p* *mf* *f* *p*

Hp. *ff* *ff* *p* *bisbigliando* *ff* *p*

Pno. *p* *p* *p* *p*

Cel. *p* *ff* *p* *ff* *p* *ff* *p*

L Mercuzial
♩ = 120

Vln. I *desk 1 div. (soli) con sord.* *ppp* *p* *f* *ppp* *mp* *ppp* *p* *ppp* *mp*

Vln. II *desk 1 div. (soli) con sord.* *ppp* *p* *ppp* *mp* *ppp* *p* *f* *ppp* *mp*

Vla. *solo IV* *p* *p* *p* *p*

Vc. *solo I* *ppp* *p* *ppp* *mp* *p* *ppp* *p* *p*

Vc. *solo III* *p* *p* *p* *p*

Vc. *solo IV* *p* *p* *p* *p*

Db. *solo I* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

Db. *solo III* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

Db. *gliss. on III nat. harm.* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

107

Picc. (Fl. 3) *ff* *molto vib.* *ff* *p* *ff*

Fl. I *molto vib.* *ff* *p* *ff*

A. Fl. (Fl. 2) *senza vib.* *p* *f* *pp* *p* *f* *pp*

Ob. 1, 2, 3 *ff* *molto vib.* *a2* *ff* *p* *ff*

C. A. (Ob. 3) *senza vib.* *pp* *ff*

E. Cl. (Cl. 2) *molto vib.* *ff* *p* *ff*

Cl. 1 in B \flat *molto vib.* *ff* *p* *ff*

Bass Cl. (Cl. 3) *ff*

Bsn. 1, 2, 3 *ff*

Hr. 1-6 *1. 3. 5.* *ff* *2. 4. 6.* *ff*

Tbn. 1, 2, 3 *ff*

Tba. *ff*

2 Chin. Cym. (P. 1) *soft sticks* *mf*

2 Chin. Cym. (P. 2) *soft sticks* *ppp* *p*

Alm. (P. 3) *arco* *ppp*

Vib. (P. 4) *ppp*

Xyl. (P. 5) *pp* *f* *to bass drum*

B. D. (P. 5) *ff* *to xylophone*

Mar. (P. 6) *p* *mf* *f* *p* *mf* *f*

Hp. *ff* *bisbigliando* *ff* *p* *ff*

Pno. *p* *p* *ff*

Cel. *ff* *quasi-bisbigliando* *ff* *p* *ff*

Vln. I *f* *pp* *ff* *tutti senza sord.*

Vln. II *f* *pp* *ff* *tutti senza sord.*

Vla. *p* *pp* *ff* *tutti molto sul pont.*

Vcl. *p* *pp* *ff* *tutti molto sul pont.*

Vc. *p* *pp* *ff* *tutti molto sul pont.*

Db. *p* *pp* *f* *tutti molto sul pont.*

IV *ff* *tutti molto sul pont.*

This page of the musical score contains the following instruments and parts:

- Flutes:** Fl. 1, Fl. 2 (A Fl.), Fl. 3 (Piccolo).
- Oboes:** Ob. 1, 2, 3.
- Clarinets:** Cl. 1 in Bb, Cl. 2 (Eb Cl.).
- Bassoon:** Bass Cl. (Cl. 3).
- Horns:** Hn. 1-6.
- Trumpets:** Tr. 1-3.
- Trombones:** Tbn. 1-4.
- Percussion:** Bongos (P1), Congas (P2), Alm. (P3), Vib. (P4), Xyl. (P5), Mar. (P6), Hp. (Harp), Pno. (Piano), Cdl. (Celesta).
- Violins:** Vln. I, Vln. II.
- Viola:** Via.
- Violoncello:** Vc.
- Double Bass:** Db.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *pp*, *f*, *ff*, *poco vib.*, *senza vib.*). It also features performance instructions like "1. solo", "with sticks", and "tutti outer players". The page is marked with a large "M" in the bottom left corner.

[illegible]

P

145 *senza vib.*

Picc. (P1.3) *p* *senza vib.* *pp* *ppp* *mf*

Fl. I *p* *senza vib.* *pp* *ppp* *mf*

Fl. 2 *p* *senza vib.* *pp* *ppp* *mf*

Ob. 1, 2, 3 *1.2* *senza vib.* *p* *pp* *ppp* *mf*

C. A. (Ob. 3) *p* *senza vib.* *pp* *ppp* *mf*

E♭-Cl (Cl. 2) *p* *senza vib.* *pp* *ppp* *mf*

Cl. 1 in B♭ *p* *senza vib.* *pp* *ppp* *mf*

Bass Cl. (Cl. 3) *p* *senza vib.* *pp* *ppp* *mf*

Bon. 1, 2, 3 *p* *senza vib.* *pp* *ppp* *mf*

Hr. 1, 6 *1.3.5.* *sf* *sf* *sf*

Tpt. 1, 2, 3, 4 *sf* *sf* *sf*

Tbn. 1, 2, 3 *sf* *sf* *sf*

Crot. (P1) REPEAT FRAGMENT: unsynchronised, tempo ad lib. ($\text{♩} = 60 - 90$) *pp* *sempre*

Glock. 1 (P2) REPEAT FRAGMENT: unsynchronised, tempo ad lib. ($\text{♩} = 60 - 90$) *pp* *sempre*

Glock. 2 (P3) REPEAT FRAGMENT: unsynchronised, tempo ad lib. ($\text{♩} = 60 - 90$) *pp* *sempre*

Vib. (P4) *hard sticks* *ff* *ff* *ff*

B. D. (P5) *rub with superball ad lib.* *pp* *p* *mf*

Mar. (P6) *irregular alternation* *pp* *f* *pp* *f* *pp* *f*

Hp. *irregular alternation* *pp* *f* *pp* *f* *pp* *f*

Cel. REPEAT FRAGMENT: unsynchronised, tempo ad lib. ($\text{♩} = 60 - 90$) *pp* *sempre*

P

Vin. I REPEAT FRAGMENT: unsynchronised, tempo ad lib. ($\text{♩} = 60 - 90$) *pp* *sempre*

Vin. II *non-div.* *accent with bow pressure only* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

Vla. *ppp* *sempre*

Vc. *ppp* *sempre* *accent with bow pressure only* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

Db. *hand note by pulling/pushing string* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*